

अभिषेकनाटकम्

A PLAY IN SIX ACTS

With Introduction, Translation, Notes, &c.,

by

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The stanza which helps us to declare that the play Svapnavāsavadatta was by Bhāsa

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

When the entire set of Bhāsa's dramas was subjected to a fire-test by critics, fire was without the power of burning in the case of the Svapnavāsavadatta

—Rājas'ekkhara's Sūktimuktāvali

Kālidāsa's own statement on which authority Bhāsa is believed to be Kālidāsa's Predecessor

प्रथितयशसां भास-सौमिल्ल-कविपुत्रादीनां प्रबन्धानतिक्रम्य
वर्तमानकवेः कालिदासस्य क्रियायां कथं परिपदो बहुमानः ?

Over-looking the works of such illustrious writers as Bhāsa, Saumilla, Kaviputra, how could this assembly have regard for the work of Kalidāsa, a modern poet?

—Mālavikāgnimitra : Prastāvanā 5

The characteristic features of Bhāsa's plays

सूत्रधारकृतारम्भेर्नाटकैर्वहुभूमिकैः ।
सप्तार्कैर्यशो लेभे भासो देवकुलैरिव ॥

Bhāsa got as much fame by his plays, begun by stage-managers, containing several characters and marked by dramatic situations, as he would have gained by the erection of temples the construction of which is begun by architects, which contain several stories and which are with banners.

—Bāṇa's Harṣacarita

INTRODUCTION

A. BHĀSA: HIS DATE, LIFE AND WORKS

1. THE BHĀSA PROBLEM¹

Bhāsa was known by mere reputation through several references to him by merited writers such as ²Kālidāsa and ³Bāna until 1912 when the late Pandit Ganapati Sastri of Trivandrum discovered manuscripts of the following thirteen Sanskrit plays and published them.—

a) *Three plays based on the Brhatkathā :*

1. Pratijñā Yaugandharāyaṇa
2. Svapnavāsavadatta
3. Avimāraka

b) *Two plays based on the Rāmāyaṇa :*

4. Pratimā
5. Abhiṣeka

c) *Six plays based on the Mahābhārata :*

6. Madhyama-vyāyoga
7. Pañcarātra
8. Dūta vākya
9. Dūta-ghatotkaca
10. Karna bhāra
11. Ūrubhanga

d) *One play based on the story of Kṛṣṇa :*

12. Bālacarita

e) *One play based on folk-lore :*

13. Cārudatta (a fragment)

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

¹ Reproduced from our 'Outline of the History of Classical Sanskrit Literature, Ed. 1964.'

² 'प्रयितयशसा भामसौमिल्लकविपुत्रादीना ..'—मालविकाग्निमित्रम् I⁵

³ सूत्रधारस्कृतारम्भेनाटकेरेदुभूमिकेः ।

सप्तकैयशी लेमे भासो देवकुलैरिव ॥ —Harsacarita.

(1) All the above thirteen plays formed the work of one and the same writer.

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa as their worthy predecessor.

(1) All the Thirteen Plays by a Single Author .

A close examination of these plays reveals that there are several common features among them—

1. All the plays begin with the stage direction नान्यन्ते ततः प्रविशति सूत्रधारः. After this, a benedictory verse is found, with which the *Sātradhāra* commences the prologue of the play. But the classical plays open with the benedictory verse, after which the *Sātradhāra* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः.

2. The customary practice of mentioning the names of the author of the play, his patron, etc., in the prologue is totally absent in these plays.

3. Prologues, usually called प्रस्तावना, are termed स्थापना here.

4. The *Bharataśāstra* is the same in many of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of these plays the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा (*Paronomasia*) for the opening verse are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same

ideas, sentences and expressions repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not applicable to these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers. The directions given are very brief and indicate rapid action, as in *Exit* and *re-enter*.

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays naturally declare their common authorship.

(2) Bhasa is that common Author

(i) A careful study of these plays reveals that—

(a) The grammatical and dramaturgical rules of Pāṇini and Bharata are not applicable to these plays, which fact shows that they must have been composed before those rules were framed.

(b) The frequent use of the expletives च, इ, हि etc. in the ślokaś, the large number of the Anuṣṭup metre, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these plays are to be seen in the works of Kālidāsa, Aśva-ghoṣa, Sūdraka, Viśākhadatta and many others, who owe their indebtedness to the author of them.

These and similar facts make the readers believe that the author of these plays must be

anterior to Pāṇini, Bharata, Kālidāsa, Sūdraka and such others. But who could he be?

(ii) Among these thirteen plays, there is one by name *Śvapnavāsanadatta* which is ascribed to Bhāsa by Rājās'ekhara in this stanza of his—

भासराट्टकनकेऽपि च्छेकैः क्षिते परीक्षितम् ।

स्वप्नवासवदत्तस्य दाहकोऽभूत् पावकः ॥ — सूक्तिमुक्तावली .

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming the same authorship) must be by Bhāsa, who alone has to his credit a Nāṭaka-cakra.

(iii) Bāna observes in his *Harṣacarita* thus—

सूत्रधारकृताम्भेनोदकैर्वहुभूमिकैः ।

सप्तकैर्वंशो लेभे भासो देवकुलैरिय ॥

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architects,

with several stories and banners." The Trivandrum plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor in view of the great antiquity of the plays.

These two views of the Pandit were discussed in learned journals by scholars, both Indian and foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up three different views, viz.,—

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the author-

ship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse 'सूत्रधारकृतारम्भैः etc.,' are found also in many other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Soapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmachandra in his *Nāṭya-darpaṇa*—पादाक्रान्तानि पुष्पाणि शोभन्ते चिदं शिलातलम् ।

नूनं काचिदिहासीनां मां दृष्ट्वा सदसा गता ॥

These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few other cautious scholars

Arguments and counter arguments defending their own stand and refuting their opponents were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, this question of Bhāsa's authorship has not been answered conclusively and hence it has remained an unsolved problem.

2. DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmīki upon whose *Rāmāyaṇa* he has drawn for the theme of his two

dramas; viz., Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed, he does not overtop it," Dr. Kern places him in the latter half of the 6th cent A.D. Bāṇa's date however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent A.D. So, at any rate, Bhāsa's date cannot be later than the 6th-cent A.D. As regards the date of Vālmīki too scholars differ. Prof. Keith is inclined to think that Vālmīki lived earlier than the 4th cent. B.C. and that those who improved on him were during the period 400-200 B.C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B.C.

These two limits of Bhāsa's date are almost universally accepted, but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is

⁴ Date of Bhāsa according to different scholars—

Ganapati Sastri, Haraprasada Sastri and Puskalkar	6th cent. B.C.
Jagirdar, Kulakarni	3rd cent. B.C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B.C.
Konow, Sarup, Weller	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent. A.D.
Devadhar, Barnett, Hirananda Sastri, Nerurkar and Pisharoti	7th cent. A.D.
Kano	9th cent. A.D.
Ramavafara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

Note :— Prof. Macdonell has not expressed his view regarding Bhāsa's date.

closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata, as their rules of grammar and dramaturgy are not at all applicable to his plays. Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B.C. Accepting this date of Pāṇini, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent. B.C. at the latest.

But it may not be right to argue that Bhāsa is anterior to Pāṇini or Bharata, just because their rules of grammar and dramaturgy do not hold good in the case of Bhāsa's works. Has not Pāṇini taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him, how could the forms so frequently used by him be overlooked by Pāṇini? The same argument holds good in the case of Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇini or Bharata and lived in a province far away from where those two lived.

3. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmiki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the *Bālacarita*, Kaimśa says calmly — 'I take even an untrue word of a

Brāhmaṇa to be a true one.' The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the principle 'धर्मो रक्षति रक्षितः'. That is why he makes Yaugandharāyana in the *Pratijñā* exclaim — 'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति'. In the *Pañcarātram*, Duryodhana points out that it is false to say that Heaven is to be gained only by the dead, and asserts that 'Heaven is not invisible, but is here and yields its manifold fruits. If truth were to stand even in respect of solicited alms, all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In the *Pañcarātram*, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa. Karna observes that the great kings such as Ikṣvāku, Śāryāti, Yāyāti and Rāma, though dead, still live through sacrifices. The following statement of Karna in the *Karnabhāram* is an ever memorable one.—

शिक्षा क्षयं गच्छति कालवर्षयात् सुवद्रमूला निपतन्ति पादपाः ।

जलं जलस्थानगतं च शुष्यति दूर्तं च दत्तं च तथैव तिष्ठति ॥ २२ ॥

Bhāsa often feels that Fate baffles all human efforts. 'आप्रतोऽपि बलवत्तरः कृतान्तः' *Py. i*¹⁰ 'चकारपङ्क्तिरिव गच्छति भाग्यरक्षिः' and 'कः कं शक्तो रक्षितुं मृत्युकाले'—(*Sv. i*¹⁵ & *vi* 10) are a few of his statements which can be noted in this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyana—(*Pratijñā i*¹⁷¹)

काठादिभिर्जायते मध्यमानाद् भूमिस्तोर्यं खन्यमाना ददति ।

सोमाहानां नास्त्यमाप्यं नराणां मार्गारूपाः सर्वयज्ञाः कल्पन्ति ॥

4 WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called 'Yajñaphalam dealing with the story of the Bala-kānda of the Rāmāvana has been recently published and attributed to Bhasa. There seems to be however, a belief that Bhāsa wrote as many as twenty three dramas.

About 13 stray verses are attributed to Bhāsa. Of them, *five* are found in the Śārngadhara paddhati, *four* in the Subhāsitāvalī, *three* in the Saduktikarnāmṛta and *one* in the Suktumuktāvalī. None of these verses is found in any of the Bhasa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

5 STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and, at the same time, a direct and forceful style for everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds. The speeches of his characters are generally short but pointed and hence very effective. He is fond of repeating the same expressions, phrases, sentences and even slokas in the

¹ Published in 1941 by its editor Rajavardya Jivarama Kalidasa Sastri of Gondal

course of almost all his works. He sometimes puns on words. He employs only simple figures of speech. His plays abound in beautiful Subhāṣitas and pithy proverbial statements. He effectively employs the पताकखान device (i.e., unintentional dramatic replies) in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and lucid language. He does not generally indulge in artificiality and rhetorical conceits. There is something remarkably charming in every statement of his. His humour is subtle and original, in appreciation of which Jayadeva called him the 'gentle smile of the goddess of poetry.'

6. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his *Pañcarātram*, he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the *Pratimā*, and *the Dream Scene* in the *Svapna* are two of the many other beautiful creations of Bhāsa.

are

omiss.

now published versions of the plays are only stage.

adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a marital spirit. The dialogues are crisp, to the point, and in an easy, flowing style. In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the audience get more and more absorbed in them.

7. BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kālidāsa at any rate. The very fact that Bhāsa was superseded by Kālidāsa and that generations of Indian scholars almost forgot Bhāsa is a proof that he is not the best of Indian poets. The difference between them lies in the very conception of dramatic literature. To Kālidāsa or Bhavabhūti *Rasa* is everything. However much Sanskrit dramas may differ in other respects, this unity of *Rasa* is common to them all. In Bhāsa on the other hand, to speak comparatively, it is somewhat lacking. In other words, we may say that, while in Bhāsa's dramas emotions are just evoked, in the later dramas emotions are evoked and idealised. In the former, we have the emotional state (*bhāva*) as an object of our contemplation, while in the latter we have those emotional states leading us on to the inner experience of detached joy (*rasa*). In fact, Bhāsa has greater claims to be compared with dramatists, like Shakespeare, who excel in sketching character or constructing plots, more than maintaining the unity of *rasa*. Kālidāsa's ideal is later and must have taken sometime to develop.

B. THE ABHISHEKANĀTAKA

1. PLOT

ACT I (बालिवधाङ्कः)—Rāma and Sugrīva after taking a pledge to help each other, move escorted by Lakṣmana and Hanūmān, towards Kiṣkindhā to fight with and slay Vālin. On arriving at the capital, Sugrīva alone moves forward and roars out a challenge to his brother Vālin. Vālin hears it and regardless of his wife's advice, goes out, meets Sugrīva in fight and knocks him down. Hanūmān reminds Rāma of his pledge to his master, whereupon he lets fly an arrow which wounds Vālin mortally and causes him fall down unconscious. On recovering consciousness, Vālin reads Rāma's name on the arrow and complains that the act is most unbecoming of a hero. Rāma tells him that it is as a punishment for taking his younger brother's wife. Vālin is satisfied. He expires after asking his forgiveness, and entrusting his son Aṅgada to the care of Sugrīva to whom he offers the golden necklace (the family heir-loom). Lakṣmana, is asked by Rāma to arrange for Sugrīva's consecration.

ACT II (अशोकवनिकाङ्कः)—[Sugrīva's captains headed by Aṅgada come to the sea-shore in their search for Sita, who had been abducted away by Rāvaṇa. Hanūmān leaps across the ocean to Laṅkā]—*Mīra Viṣṭambhaka*

Hanūmān enters Laṅkā and searches long for Sītā. He sights Sītā in the Aśoka garden, just as Rāvaṇa arrives there. He watches the demon's efforts to win the love of the captive Sītā who has nothing but scorn for him. After sometime, when Rāvaṇa goes to take his early morning bath,

Hanūmān introduces himself to Sītā who does not believe him at first. After acquainting her with the condition of Rāma, he assures her of her early rescue by Rāma. He then leaves her and announces his arrival to Rāvaṇa by destroying that beautiful garden.

ACT III (विभीषणनिरस्तनाट्टः)—News of the destruction of the Asokavana by Hanūmān is brought to Rāvaṇa. A number of generals, inclusive of Prince Akṣa are ordered one after another to captivate the monkey. All of them are slain by Hanūmān. At last prince Indrajit manages to bring him bound with snares. Hanūmān defies Rāvaṇa and delivers the message of Rāma. Rāvaṇa grows furious at this and orders to put him to death. Vibhiṣaṇa restrains him from killing an envoy. Rāvaṇa then modifies the punishment into one of setting fire to the ape's tail and throwing him out of his capital. Vibhiṣaṇa urges Rāvaṇa to restore Sītā to Rāma, but Rāvaṇa banishes him for disregarding fraternal love and siding the enemy. Vibhiṣaṇa decides to resort to Rāma to save the demon race from total destruction.

ACT IV (समुद्रतरेणाट्टः)—[Sugrīva's chamberlain informs the general that Hanūman has discovered Sītā and asks him to get the monkey army ready to march]—*Viṣkambhaka*

Rāma and his host of monkeys arrive at the sea-shore. Vibhiṣaṇa, banished by his brother, arrives there and joins Rāma. After consulting Vibhiṣaṇa as to how to cross the ocean, Rāma is about to let fly his divine shaft upon the sea, when the god of the waters (Varuṇa) appears in person before him and seeks his protection. He also

grants Rāma and his followers a passage by divided waters. Rāma, together with his troops, crosses the sea cut in twain as it were, and pitches his camp on the Suvēla mountain. Nīla, a monkey officer, detects two demons sent by Rāvaṇa and spying disguised as monkeys. Instead of punishing them Rāma orders that they should be shown his entire camp and then be set free. He also sends through them his reply message to Rāvaṇa—'By abducting Sītā, you have brought war upon your head. I have come to war with you, but see you not.'

ACT V (शोकपट्टः)—[The chamberlain of Rāvaṇa is despondent at his master's reluctance to give up Sītā even though all the demon heroes inclusive of Kumbhakarna are dead. He asks another demon Vidyūjjihva by name, to bring faked models of the heads of Rāma and Lakṣmaṇa, as ordered by Rāvaṇa] —*Viślambhaka*

Rāvaṇa renews his advances to Sītā and shows her the faked models which appear to be the severed heads of Rāma and Lakṣmaṇa and tells her that the two mortals are slain by Indrajit in battle. Sītā swoons. After recovering, she asks Rāvaṇa to kill her also with the very sword by which her lord was put to death. Rāvaṇa says—'Your wretched husband and Lakṣmaṇa are slain now; who will set you free?' Just then a demon rushes in crying out—'By Rāma, by Rāma,' and when the demon king asks him what that mortal has done, he informs that Indrajit has been killed by Rāma. Hearing this, Rāvaṇa faints and after recovering, decides to kill Sītā on whose account so many of his brothers, sons and friends died, but is

dissuaded. Thereupon he goes out in his chariot to fight with Rāma.

ACT VI (अभिषेकाङ्कः)—[Three Vidyādhara describe the battle between the monkeys and demons, and the duel between Rāma and Rāvaṇa. After a long and terrible fight, Rāma kills Rāvaṇa with the Brahmastra.]—*Viṣkambhaka*

Rāma proclaims Vibhīṣaṇa as lord of Lankā. News of Sītā's coming to meet Rāma is brought to him, but Rāma refuses to see her on the plea that 'She has been sullied by her stay in Rāvaṇa's palace and thus has become a stain on Ikṣvāku's house.' He gives his assent to Sītā's desire to burn herself. She lays herself on a burning pyre prepared for her by Lakṣmaṇa, but the god of Fire hurts her not and leads her back to her lord. He salutes Rāma as Nārāyaṇa and hands her over to him, saying—'This Sītā is sinless, pure, unscathed and honoured by all the world. Know that this daughter of Janaka is the blessed Lakṣmī, come to you in human form.' All are surprised. Rāma says—'I know her purity; but, I desired to convince the (thousand-tongued) world'. The celestial bards sing in praise of Rāma. Agni crowns him as king in the presence of Daśaratha (who evidently comes down to that spot). Rāma rejoices at the news that his subjects led by Bharata have arrived there to meet him. The felicitations of Indra and the gods are conveyed to Rāma, whereupon he thanks them.

2. SOURCE AND DEVIATIONS THERE-FROM

In the *Abhiṣekanātaka*, Bhāsa has presented the story of *Kiṣkindhā*, *Sundara* and *Yuddha*

Kāṇḍas of the Rāmāyaṇa, in a novel and striking manner. The story has been slightly altered to make the presentation of it impressive and interesting. No radical change has been made, nor is anything very new introduced to stamp the drama with the originality of the writer as in the *Pratimā* or the *Svapna*. Yet the play shows original treatment of the already available subject matter. Thus in this play, at the outset, Vālin is hit down by Rāma in the very first fight of Sugrīva with him. Vālin's greatness is stressed by speaking of him as having taken the foremost part in the *Ocean churning*. He is represented as a very fond father, and a kind, generous and forgiving brother, when, before dying, he is made to offer his family heirloom, the gold necklace, and his son Angada, the *Kulapravāla*, to Sugrīva.

Sugrīva too is here, a nobler person. The humility with which Sugrīva invites Vālin for a fight and his shedding tears with repentance at the death of Vālin are characteristic only of the Sugrīva of this play.

The often pointed out defect in Rāma's conduct viz., the *pratichanna vadha* of Vālin is defended here in an original way. Vālin himself is satisfied on hearing Rāma's justification of his act on two grounds, viz. (1) Vālin was a monkey and could be killed by a king who may hunt fighting face to face, or through snares and guiles; and (2) Vālin, a monkey chief endowed with the power of discrimination, had taken his younger brother's wife, (an act prohibited by law codes) and hence deserved death punishment.

Sugrīva's consecration only after Vālin's death (and not earlier in the forest alone); is really significant here.

In the second act, Sugrīva sends Bilamukha to get news of Angada's party who had been sent southwards in search of Sītā and who had not returned within a reasonable time. He meets them on the shore of the South sea and returns to Kiśkindhā with the news that Hanūmān has gone crossing the ocean to Lankā, where Sītā was reported to be. This innovation in the popular story helps to avoid the episode of the monkey's destroying the lovely garden of Kiśkindhā after their return to the capital with the news of Sītā.

Hanūmān enters with Rama's ring in hand, but we do not see what happens to it. Although this may look a little inconsistent, it must be admitted that there is no need for Hanūmān's giving the ring to Sītā, or relating to her the secret of her private life known only to Rama, to convince her of his *bonafide*. Sītā is more human here. She decides to speak to him, whoever he may be, for, he has been speaking highly of her husband. Being very shrewd, she also trusts him, finding him trust-worthy from his conversation. Neither Rama nor Sītā has any reason to distrust the words of Hanūmān. Where then is any need for Sītā to send her Cūdāmaṇi to Rama? That is why the ring and the Cūdāmaṇi topics have been wisely dropped by Bhāsa.

The circumstances driving Sītā to enter fire are, in this play, different from those of the Epic. They are designed to produce a dramatic suspense

and anxiety in the reader's mind and also to show Rāma as a king ever alive to public opinion.

Rama's crossing the ocean of divided waters and not by means of the famous bridge constructed, his consecration by Agni on the sea-shore in the presence of Daśaratha, Bharata's going along with his subjects to meet his brother Rāma (probably with the intention of assisting him in his fight with Ravana) and his arrival just in time to participate in Rama's consecration as in this play are some other noteworthy and interesting innovations in the story.

3. THE TITLE

A remarkable feature of the plays of Bhasa is their significant titles. Every one of these titles indicates either the most striking feature or the most impressive scene in the play. It is only in the case

of *Avimāraka* and the *Pratijñā* that the titles are in the most ordinary.

In all the other plays the titles arouse our curiosity to know the subject matter, which, although a popular and common place one, is invariably presented in a novel and original fashion. Thus if the *Pratijñā* is after the peculiar vows taken more than once by the hero Yaugandharāyana, the *Pratijñā* after the 'Statue House' scene, and the *Pañcavātram* after the 'Five days' condition of Duryodhana, the *Abhiṣekanātaka* is after the three Abhiṣekas of Sugriva, Vibhīṣana and Rama which occur prominently at the beginning, middle and end of the play. Of these Abhiṣekas, Rama's is the most striking and impressive, in as much as it

comes up even on the sea shore, Agni taking the leading part, and Daśaratha witnessing. The rejoicing on the occasion is complete leaving no want or short coming, as Bharata and even the subjects of Ayodhyā arrive there just in time. The scene, therefore, naturally leaves a permanent impression on the reader's mind, and the title of the play after such a scene is really a very significant one.

4 TECHNICAL AND GENERAL

The *Abhiseka* is a *Nāṭaka*. The hero of the play, Rāma, is a *dhīrotāṭṭa*, and the rival hero Rāvana is a *dhīroddhata*. The chief *rasa* is *Vīra* and it is fed by *Kāṭina*, *Adbhūta* and *Bhayanaka* sentiments. The play fairly answers all the technical requirements of a *Nāṭaka*.

The *Abhiseka* was first discovered along with the *Pratimā* and *Ascaryacūdāmaṇi*, in a single volume of a palm leaf manuscript. A thorough examination of the three reveals that the *Abhiseka* bears closer resemblance to the *Ascaryacūdāmaṇi* than to the *Pratimā*. This had led some to think that the *Abhiseka* is not by 'Bhāsa, the author of the *Pratimā*, but is of Saktibhadra, the author of the *Ascarvacūdāmaṇi*' (See page 8, Introduction to *Abhiseka* by V. Venkatarama Sastry, also Kuppaswami Sastri's Introduction to *Ascarya cūdāmaṇi*, pages 18-26). When compared with the other plays of Bhāsa, the *Abhiseka* comes last in every respect, in art, in construction, in quality and even in presentation. It contains a very large number of verses unlike the other Bhāsa plays. If

the play is by Bhāsa, it is but a poor specimen of his talents.

5. THE CHARACTERS

Rama—Rama, the hero of this play, is more a ruthless warrior king than a man with tender feelings. He has a very keen sense of duty and, as such, he minds his duty first. All other considerations come up only next. The moment Hanūmān reminds Rāma of his promise to Sugrīva (when Sugrīva is fighting with Vālin), without a word Rāma discharges an arrow at Vālin and slays him, although Vālin has done him no harm. Sugrīva is his *asrita*, and his duty is to protect his *asrita* at all costs. Even when Vibhīṣana approaches him seeking his protection, Rama sets aside all other considerations and welcomes him in spite of Sugrīva's protests. His anxiety that the great name of his family should be preserved is so great that he refuses to take back Sītā who has lived in an enemy's house, until she proves her purity by throwing herself into fire and is brought back by Agni himself. He has a heart which is mysteriously deep and impenetrable to ordinary persons. He reveals to Agni that he knew Sita's purity quite well and allowed her to throw herself into fire only to convince the wide world of her purity. His high sense of kingly duty towards his subjects is seen in his not sending word to Bharata for assistance in rescuing Sītā, which is his personal business.

A single arrow of Rāma goes through the seven Sala trees and another is enough to slay Vālin. The mere threat of an arrow makes Varuṇa give a passage for him and his hosts across

the ocean. Even the mighty Rāvaṇa is killed with a single Brahmāstra. If these show that Rāma is a mighty warrior, his attitude towards the demon spies, Suka and Śārana, shows how forgiving he is. His momentous fight with Rāvaṇa proves his fearlessness of weapon, demon, or death.

He is not ambitious. He hates conquest for conquest's sake. He is a *yuddha vīra* but is always engaged in a *dharma yuddha* to uphold the cause of *dharma*. His slaying of Vālin is to punish him for the sin of taking his younger brother's wife. When he slays Rāvaṇa in battle after a great fight, he does not even for a moment think of himself becoming lord of Lankā, but straightway crowns Vibhīṣaṇa, the heir to the throne.

He is very good to his friends and servants. His treatment of Sugrīva, Vibhīṣaṇa, Hanūmān and many others is full of love, courtesy and understanding. His affection for his brothers and love for his subjects have been proverbial. Reading the mind of others by looking at their faces is a remarkable talent in Rāma.

In this play Rāma is more than once identified with Viṣṇu, but curiously enough, not once does he himself act or speak as the great god. On the other hand, he salutes as an ordinary man, the gods Varuṇa and Agni when he sees them. Although Rāma is presented to us in this play only as a heroic warrior ruthlessly minding his duty, every time we see him act or speak, we find a dignified nobility and greatness about him, which raise him to a level far higher than that of an ordinary person.

(11). **Ravāna**—*Rāvāna*, the rival hero of the play; is a *vidhīraddhata*. He is certainly a *yuddhaviro*, as evidenced by his fight with *Rāma* which he rages with terrific fury. No doubt he is a demon with plenty of demonly qualities. His overtures to *Sītā* by entreaty and by threat, his trying to dupe her into believing that *Rāma* and *Lakṣmaṇa* are dead and his inducing her to have a widow-marriage with him and later on, his desire to cut her heart and to pull out her entrails as a revenge on her for bringing about the death of his sons and friends show him a demon out and out. All the same, the human is very alive in him. As an affectionate father, he dotes on his son *Indrajit*, and as a fond brother, only exiles *Vibhīṣaṇa* for openly siding *Rāma*. He respects *dharma* in all its sense. He is easily averted from slaying a woman and an envoy.

Rāvāna is very proud of his heroism and has a conviction that he is capable of defeating anyone, being the conqueror of all the three worlds. But quite contrary to his own expectation, he sees his fall in the death of his sons and in the circumstances most unfavourable to him throughout. These do not make him lose heart. His challenge to the goddess of *Laṅkā*, whom he beholds deserting him, that she will be seized by force once again after killing *Rāma*, just as she was seized before in *Kubera's* abode, speaks for itself of his great sense of personal ability and high dignity. He boldly goes to the battle-field where he fights with a terrific rage, until his death. It is only once that he feels slight fear; and that is when he thinks that *Hanūmān* may be the monkey of that

curse of Nandin, which had been flung on him while shaking the mount Kailāsa, formerly:

He is a good ruler. Laṅkā is very rich, beautiful and prosperous, equalling Indra's city, under his rule. He is kind and courteous to his subordinates. The abduction of Sitā is the only folly in Rāvaṇa. He is also foolish to think that a woman like Sitā can be seduced by holding out the temptations of power, glory and riches. That he is little good at argument is seen when he fails to reply Hanūmān's question as to why he cheated Rāma by stealing Sitā in his absence, if he were really powerful. His stubborn stand, not to yield to Rāma, is both a merit and a folly in Rāvaṇa.

Vibhishana—Vibhiṣaṇa, the younger brother of Rāvaṇa, is a pious-minded and bold prince. Although a demon by birth, he has only the virtues of man and not a single quality of the demon. He stands up boldly for the cause of truth, justice and fair-play. He does not hesitate to point out to Rāvaṇa that an envoy should not be put to death. He goes to the extent of advising him to restore Sitā to her husband, as otherwise the demon race will have to face total destruction. He expresses his views plainly and is prepared to face the consequence. He loves his men and country dearly; according to his own statement, it is only to save the demon race that he seeks the shelter of Rāma. It is as a very sincere ally of Rāma that he advises him to fling an arrow at Varuṇa if he does not allow a passage across the ocean. He is very kind and sympathetic. When Rāma refuses to take

back Sītā, he tries to advocate her cause; but is silenced by Rāma.

• **Lakshmana**—We come to see very little of Lakshmana in this play. He is an obedient brother of Rāma, readily carrying out whatever he is asked to do. It is only when Rāma asks him to prepare a pyre for Sītā to burn herself, as desired by her, that Lakshmana hesitates to act and consults Hanūmān as to what to do. This is only due to his conviction that Sītā is pure and does not merit such a cruel treatment by Rāma.

• **Valm**—Vālin is a mighty ruler of Kīśkindhā. Although an ape, he is endowed with the power of argument and the discrimination of right and wrong. He is fearless and heroic. He goes to fight with Sugrīva, heedless of the entreaties and warning of his own wife Tārā. He tells Rāma that his slaying him in a cowardly manner is an act of *adharma*. Rāma's reply is enough to convince him that he, as an adulterer of his younger brother's wife merited that punishment. Before dying he forgets and forgives the offence of his younger brother Sugrīva and hands over to him his gold necklace, the family heir-loom, and entrusts his son and the future heir to the throne to his care and protection.

• **Sugrīva**—Sugrīva is an honest and faithful ally of Rāma. He protests against Rāma's taking in Vibhishana as the demons are generally artful and full of fraud. He is far-sighted and enters into alliance with Rāma only after making sure of his ability.

Hanuman—Hanūmān is 'a great hero and the trusted minister of Sugrīva, following his master like a shadow even during his bad days. He does a monumental service to Rāma, by leaping across the sea to Laṅkā, finding out Sitā, delivering the news of Rāma to her, destroying the Aśokavana and consequently meeting Rāvana, knowing his personal as well as military strength, and returning to Rāma to acquaint him with Sitā's condition. He takes a leading part even in the conquest of Laṅkā. He is very shrewd and judges persons correctly. Even in the court of Rāvana he forms a correct opinion of Vibhiṣaṇa, as the one righteous person in the whole of Laṅkā. He is cautious and knows when and how to act. He easily wins the confidence of even Sitā who hesitates to speak to him at first. His motto is implicit obedience to the master. When Lakṣmaṇa hesitates, even after Rama's permission, to prepare the pyre for Sitā, Hanūmān asks him 'What is here to consider?', thus suggesting that he has simply to obey. Being such a true and faithful follower of Rāma, it is no wonder that he is fondly liked by his masters and is being worshipped all over India.

Sita—The most outstanding virtue of Sitā is her unequivocal devotion to her husband and unique identification with him. She figures in this play as a suffering heroine from the beginning to the very end until the Fire God hands her to her lord. She is kept in confinement by the cruel demon Rāvana, who repeatedly makes to her very filthy proposals. She is harassed in various ways by the demon king and the demonesses keeping

constant watch round her, that she grows quite desparate about her rescue. Even when she is rescued, her own husband refuses to take her and allows her to jump into fire. Sītā patiently suffers all this. Even in her suffering her only concern is her husband. She imagines his sufferings during her separation from him and suffers doubly. She feels amply rewarded for all this when Hanūmān tells her that Rāma too is very much worried about her condition.

As a worthy wife of a heroic husband, Sītā shows great courage and firmness in defying Rāvaṇa and treating him with utmost contempt. No temptation of power, riches or comfort can seduce her.

Sītā has very tender feelings. She asks Hanūmān to describe her condition to Rāma in such a way that he may not break down in grief. Her constant prayer to god in her misery is that all may end well and that her lord may be happy. Although Agni says to Rāma that Sītā is goddess Laksmī, all that we see of her in the play is that she is just a human being with human feelings. If she is unhurt by Agni, it is because she is pure and sinless and not because she is a goddess. Even Agni stands testimony to this. It is this purity of Sītā in word, thought and deed that has elevated her to the state of a goddess.

अभिषेकनाटकम्

ABHIṢEKANĀṬAKAM

A PLAY IN SIX ACTS

BASED ON THE RĀMĀYANA

(KISKINDHĀ, SUNDARA AND YUDDHAKĀNDAS)

DRAMATIS PERSONÆ

Male—

- रामः—Dasaratha's eldest son
 लक्ष्मणः—Rāma's younger brother
 बाली—Sugrīva's elder brother and lord of Kīśkindhā
 सुग्रीवः—Monkey prince; Vālin's younger brother
 अङ्गदः—Son of Vālin
 हनुमान्—Sugrīva's trusted chief
 नीलः—A monkey officer
 मलाध्यक्षः—A monkey general
 विलम्बगः—A monkey soldier (News-beater)
 कद्रुम —A monkey officer
 घानरकाञ्चुकीय —Chamberlain of Sugrīva
 रावणः—Lord of Lankā
 विभीषणः—Younger brother of Rāvaṇa
 विद्युन्मिहः—A demon
 बाह्दुवर्णः—A demon attendant of Rāvaṇa
 शुभः, गारुड —Rāvaṇa's ministers disguised as monkeys
 राक्षसबाष्पुकीयः—Chamberlain of Rāvaṇa
 विद्यापराः (त्रयः)—Three Celestial bards
 अग्नि —The God of fire
 वरुणः—The God of waters

Female—

- सीता—Rāma's wife
 हनू—Vālin's wife
 राक्षस —Demoneses
 विजया—Fortress in Rāvaṇa's palace

श्री.
आभिषेकनाटकम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

१ सूत्रधारः—यो गाधिपुत्र-मरु-पिघ्नकराभिहन्ता

युद्धे निराध-खर-दूषण-वीर्यहन्ता^१ ।

^२दर्पोद्यतोल्बण-कबन्ध-कपीन्द्रहन्ता

पायात् स वो निशिचरेन्द्रकुलाभिहन्ता ॥१॥

३ एवमार्यमिश्रान् विज्ञापयामि । (परिक्रम्यावलोक्य) अये ! किन्तु
खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अह ! पदयामि ।

४ (नेपथ्ये) सुग्रीव, इत इत !

५ (प्रविश्य) पारिवारिकः— भाव !

१ *कर्जधारा २ दपो-दणोद्यनः

(At the end of the Nāṇḍī, then enters the Stage-manager)

३ STAGE MANAGER—May He protect us, He—the repeller of the obstructors of Viśvāmitra's sacrifice, the extirpator of the valour of Viradha, Khara and Duṣaṇa in battle, the slayer of Kabandha and the monkey king who were arrogant and haughty, and the leveller of the family of the king of demons [1]

४ Thus, I will announce to the noble men (Having stepped forward looking around) But cy, what is that? Something like a voice is heard just when I am absorbed in making the announcement! Well, I see

५ (Behind the curtain) Sugrīva, this way, this way.

६ (Entering) ASSISTANT TO THE MANAGER—Master,

कुतो नु खल्वेष समुत्थितो ध्वनिः प्रवर्तते श्रोत्रविदारणो महान् ।
प्रचण्डवातोद्भूतमीमगामिनां बलाहकानामिव खेडभिर्गर्जताम् ॥२॥

सूत्रधारः — मार्प, किं नावगच्छसि ? एष खलु सीतापहरण-
जनितसन्तापस्य रघुकुलप्रदीपस्य सर्वलोकनयनामिरामस्य रामस्य च,
दाराभिर्मर्शननिर्विषयीकृतस्य सर्वहर्षक्षराजस्य, सुविपुलमहाप्रीवस्य
सुप्रीवस्य च ^१परस्परोपकारकृतप्रतिज्ञयोः सर्ववानराधिपतिं हेममालिनं
वालिनं ^२हन्तुं समुद्योगः प्रवर्तते । ^३तव एतौ हि,

^१ इदानीं राज्यविभ्रष्टं सुप्रीवं रामलक्ष्मणौ ।

पुनः स्थापयितुं प्राप्ताविन्द्रं हरिहराविव ॥३॥ (निष्क्रान्तौ)

^१ स्थापना

^१ परस्परदाराकृतः ^२ समुद्रतुम् ^३ तथा हि

* Whence indeed has arisen this sound? Mighty as it is, it spreads piercing the ears, like (the sound) of clouds roaring in the sky, moving fiercely being tossed about by furious winds. [2]

* THE STAGE-MANAGER.—Don't you see, my lad? To slay Vālin of the golden garland, the supreme lord of all monkeys, these are preparations of (the two persons, viz.) Rāma, the blazing torch of the Raghu family, a delight to the eyes of all people, but with anguish caused by the rape of Sītā, and Sugrīva, king of all monkeys and bears, endowed with a beautiful large robust neck, but expelled from the company of his wife,—who have pledged to help each other. Therefore, these two,—

* Rāma and Lakṣmaṇa have now arrived to re-install Sugrīva deprived of his kingdom, just as Hari and Hara came to reinstate Indra. [3] (Exeunt ambo)

* END OF THE PROLOGUE

¹⁰ (ततः प्रविशति रामो लक्ष्मणसुग्रीवौ, हनुमाश्च)

¹¹ रामः— सुग्रीव ! इत इतः ।

¹² मत्सायकान्निहत-भिन्न-विकीर्ण-देहं
शत्रुं तवाद्य ¹सहसा भुवि पातयामि ।
राजन् ! भयं त्यज ²ममापि समीपवर्ती
दृष्टस्त्वया ³च समरे निहतः स बाली ॥ ४ ॥

¹¹ सुग्रीवः — देव ! अहं स्ववार्थस्य प्रसादाद्देवानामपि राज्य-
माशङ्के, किं पुनर्बानराणाम् । कुतः,

¹² मुक्तो देव ! तवाद्य बालिहृदयं भेतुं न मे संशयः
सालान् सप्त महावने हिमगिरेः शृङ्गोपमाञ्छ्रीधर ।
भित्त्वा, वेगवशात् प्रविश्य घरणीं गत्वा च नागालयं
मञ्जन् वीर ! पयोनिधौ पुनरयं संप्राप्तवान् सायकः ॥

¹ ममरे विनिपात० ² ममासि ³ स्वयाद्य

¹⁰ (Then enter Rāma, Lakṣmana, Sugrīva and Hanūmān)

¹¹ RĀMA—Sugrīva, this way, this way.

¹² To-day, I will straightway make your enemy fall down to the ground, his body pierced, chopped and shattered by my arrows. Leave fear, O king ! that Vālī shall be seen by you even close to me and slain in the fight. [4]

¹³ SUGRĪVA—Sire, by your favour I can verily hope for even the realm of gods; let alone that of the monkeys. For,

¹⁴ I have no doubt sire, that the arrow discharged by you now will cleave the heart of Vālin (Because,) after cleaving in the great wood the seven Sala trees resembling Himalayan peaks, O glorious one, it has, with that impetus, pierced through the earth, entered the serpents' abode, passed through the ocean and come back to you, O hero. [5]

॥ हनुमान्—तव नृप ! मुखनिःसृतैर्वचोभिः
 विगतभया हि वयं विनष्टशोकाः ।
 रघुवर ! हरये जयं प्रदातुं
 गिरिमभिगच्छ सनीरनीरदाम् ॥ ६ ॥

॥ लक्ष्मणः — आर्य ! सोपस्त्रे हतया ^१ वनान्तरस्यामितः खलु
 किष्किन्धया भवितव्यम् ।

॥ सुग्रीवः— सध्यगाह कुमारः ।

॥ संप्राप्ता हरिवरबाहुसंप्रगुप्ता^२
 किष्किन्धा तव नृप ! बाहुसंप्रगुप्ता^३ ।

तिष्ठ त्वं नृवर ! करोम्यहं विसंज्ञं
 नादेन प्रचलमहीधरं नृलोकम् ॥ ७ ॥

॥ रामः— ^४ भवतु, गच्छ ।

^१ वृक्षाणाममितः ^२ गुप्तं किष्किन्धां ^३ गुप्तेः ^४ गच्छामः

॥ HANUMĀN—O king, through the words uttered by your lips, we are indeed with dispelled fear and ended grief. O best of Raghus! come along to the mountain resembling a water-laden cloud, in order to bestow victory on the monkey (Sugriva, Indra's son). [6]

॥ LAKṢMAṆA—Sir, Kiṣkindhā must be closeby, as the forest region (here) is with moisture.

॥ SUGRIVA—The prince has said aright.

॥ Well protected by your arms, O king, we have come to Kiṣkindhā protected well by the arms of the great monkey. You stay here, O best of men! I shall stupefy with a roar the (entire) human world with its mountains shaking. [7]

॥ RĀMA—Well, go.

²⁰ सुग्रीवः—यदाज्ञापयति देवः । (¹परिक्रम्य) भोः !

²¹ अपराधमनुद्दिश्य परित्यक्तस्त्वया विभो !

युद्धे त्वत्पादशुश्रूषां सुग्रीवः कर्तुमिच्छति ॥ ८ ॥

²² (नेष्ट्ये) कथं कथं सुग्रीव इति !

²³ (ततः प्रविशति बाली, गृहीतवस्त्रया तारया सह)

²⁴ बाली— कथं कथं सुग्रीव इति !

²⁵ तारे ! विमुञ्च मम वस्त्रमनिन्दिताङ्गि !

प्रस्रस्त-वक्र-नयने ! किमसि प्रवृत्ता !

सुग्रीवमद्य समरे विनिपात्यमानं

तं पश्य शोणित-परिष्कृत¹सर्गगात्रम् ॥ ९ ॥

²⁶ तारा — प्रसीदतु प्रसीदतु महाराजः । अल्पेन कारणेन नागमिष्यति सुग्रीवः । तदमात्यवर्गेण सह समन्वयं गन्तव्यम् ।

¹ उपगम्य ² वक्रनयनेत्रम्

²⁰ SUGRIVA—As my lord commands (Walking about) Hello !

²¹ O Ruler ! Sugriva, abandoned by you for no fault, is eager to wait on your feet in battle [8]

²² (Behind the curtain) How, how ? Sugriva, is it ?

²³ (Then enters Valin with Tārā clinging to his garment)

²⁴ VĀLIN—How, how ? Sugriva, is it ?

²⁵ O Tārā, (my) lady with faultless limbs ! leave my robe What are you engaged in, (my dear !) with your face and eyes wet with tears ? Behold to day that Sugriva with all his limbs bathed in blood, being struck down in the battle field [9]

²⁶ TĀRĀ—Be pleased, O great king, be pleased. Sugriva won't come with a scanty reason. You must therefore go

[पसीभउ पसीभउ महाराओ । ¹अप्पेण कारणेण व आगमिस्सइ सुग्गीओ ।
ता अमच्चवग्गेण सह सम्मन्तिअ गन्तव्वं ।]

² वाली—³आः !

शक्रो वा भवतु गतिः शशाङ्कवक्त्रे !

शत्रोर्मे निशित-परस्वधः शिवो वा ।

नालं मामभिमुखमेत्य संप्रहर्तुं

, विष्णुर्वा विकसित-पुण्डरीक-नेत्रः ॥ १० ॥

⁴ तारा — प्रसीदतु प्रसीदतु महाराजः । अस्य जनस्यानुग्रहं
तावत् कर्तुमर्हति महाराजः । [⁵पसीभउ पसीभउ महाराओ । इमस्स
जगस्स अणुगगहं दाव करेउं ⁶अरिइदि महाराओ ।]

⁷ वाली— श्रूयतां मत्पराक्रमः ।

⁸ तारे ! मया खलु पुरामृतमन्थनेऽपि

मत्वा ⁹प्रहस्य सुर-दानव-दैत्य-सङ्घान् ।

¹ अप्पेण कारणेण आगमिस्सदि ² 'आः' इति नास्ति ³ पसीदतु

⁴ अर्हदि ⁵ प्रसन्न

after taking counsel with the ministers.

² VĀLIN—Ah !

O moon-faced lady, let the resort of my foe be Indra,
or Śiva with his sharp ax. Even Viṣṇu with eyes
resembling the full-blown lotuses is incapable of hitting me
down, coming face to face with me. [10]

⁴ TĀRĀ—Be pleased, great king, be pleased. Please do
a favour to this person, at least.

⁷ VĀLIN—May you listen to my valour.

⁸ O Tārā, formerly, even at the 'nectar-churning',
when I, having gone there, laughed at the (plight of the)
legions of gods, dānavas and dāityas and began to draw

उत्फुल्लनेत्रमुरगेन्द्रमुदग्ररूप-

माकृष्यमाणमवलोक्य सुविस्मितास्ते ॥ ११ ॥

११ तारा—प्रसीदतु प्रसीदतु महाराजः । [पसीअउ पसीअउ महाराओ ।]

१२ वाली—'हं ! मम वशानुवर्तिनी भव । प्रविश त्वमभ्यन्तरम् ।

१३ तारा—एषा गच्छामि मन्दमागा ।

[एसा गच्छामि मन्दमाआ ।] (निष्क्रान्ता)

१४ वाली — इन्त प्रविष्टा तारा ! यावदहं^१ सुग्रीवं भग्नग्रीवं करोमि । (द्रुतमुपगम्य) ^२सुग्रीव ! तिष्ठ तिष्ठ ।

१५ इन्द्रो वा शरणं तेऽस्तु प्रभुर्वा मधुसूदनः ।

मद्यक्षुष्पथमासाद्य सजीवो नैव यास्यसि ॥ १२ ॥

१६ 'इत इतः ।

१७ सुग्रीवः— यदाज्ञापयति महाराजः । (उभौ नियुद्धं कुरुतः)

^१ आ ^२ अहमपि ^३ भोः सुग्रीव ^४ 'इत इतः' इति नास्ति ।

the serpent lord of gazing eyes and fierce form, they were all astounded on seeing me. [11]

११ TĀRĀ—Be pleased, great king, be pleased.

१२ VĀLIN—No more; remain obedient to me; you go in.

१३ TĀRĀ—Here I go, an unfortunate woman. (*Exit*)

१४ VĀLIN—Well; Tārā has gone in. I shall (now) break the neck of Sugrīva. (*Approaching hurriedly*) Sugrīva, stay, stay.

१५ Let Indra be your refuge, or even lord Madhusūdana; having come within the range of my sight, you won't go alive [12]

१६ This way, this way.

१७ SUGRĪVA—As the great king commands.
(*Both fight with fists*)

३१ रामः—एष एष वाली ।

३२ सन्दष्टोष्ठश्चण्डसंरक्तनेत्रो

मुष्टिं कृत्वा गाढमुद्वृत्तद्रंष्ट्रः^१ ।

गजैर्न भीमं वानरो भाति युद्धे

संवर्त्ताग्निः सन्दिग्धक्षुर्यथैव ॥ १३ ॥

३३ लक्ष्मणः—सुग्रीवमपि^२ पश्यत्वार्यः ।

३४ विकसितशतपत्ररक्तनेत्रः^३

कनकमयाङ्गदनद्धपीनबाहुः ।

हरिवरमुपयाति^४ वानरत्वाद्

गुरुमभिभूय सतां विहाय वृत्तम् ॥ १४ ॥

३५ वालिना ताडितः पतितः सुग्रीवः ।

३६ हनूमान् — हा धिक् ! (संभ्रमं राममुपगम्य) जयतु देवः ।
अस्येपावस्था ।

^१ उद्विक्तद्रंष्ट्रः ^२ अभि० ^३ षट्पत्रनेत्रः ^४ अभिमाति.

३३ RĀMA—Here, (see) this Vālin.

३४ Biting his lips, with eyes reddened in rage, with protruding teeth, and roaring dreadfully having clenched tight his fists, the ape in fight shines just like the fire of annihilation which is bent on consuming (everything) completely. [13]

३६ LAKṢMAṆA—Noble brother, look at Sugrīva also.

३७ With eyes as red as a blossomed lotus and with his stout arms fitted with gold armlets, he attacks overpowering the monkey-chief, his elder, (thus) neglecting the ways of the good, being himself a monkey. [14]

३८ Hit by Vālin, Sugrīva has fallen down.

३९ HANŪMAN—Oh he! (Harriedly going near Rāma)

" बलवान् वानरेन्द्रस्तु दुर्लभ पतिर्मम ।'

अवस्था अपथश्चैव सर्जमार्येण चिन्त्यताम् ॥ १५ ॥

" रामः — हनुमन् ! अलमल सत्रमेण । एतदनुष्ठीयते ।
(शर मुक्ता) हन्त पतितो वाली !

" लक्ष्मणः—एष एष वाली,

रुधिर-कलित-गात्रः स्रस्तसंरक्तनेत्रः

कठिन-विपुल-बाहुः काललोकं विचिक्षुः ।

अभिपतति कथञ्चिद्धीरमाकर्षमाणः

शरवर-परिवीतं शान्तवेगं शरीरम् ॥ १६ ॥

[" वाली — (मोहमुपगम्य पुनः समाश्रित्य शरे नामाक्षराणि वाचयित्वा राममुद्दिश्य) युक्तं भो ! नरपतिधर्ममाश्रितेन
युद्धे मां छलयितुमक्रमेण राम !

Hail, sire ! Such has been his plight

⁴⁴ The monkey chief is of course strong and my master weak . Let (his present) state and (your) pledge,—all be borne in mind by your noble self [15]

⁴⁵ RĀMA—Hanūman, do not be anxious . Here it is attended to . (Discharging an arrow) Ha ! Valin has fallen

⁴⁶ LAKṢMAṆA—Here, this Valin—

With limbs stained by blood, eyes red by bleeding and arms long but stiffened, and eager to enter the region of Death,—attacks somehow dragging bravely his body calmed of its energy being hit down by (your) powerful dart [16]

⁴⁷ VĀLIN—(Fainting and becoming conscious again, having read the name (letters) on the arrow, addressing Rāma) O Rāma, is it right for you to cheat me foully in battle ? you—a hero adhering to the right conduct of kings

वीरेण व्यपगतधर्मसंशयेन

लोकानां छलमपनेतुमुद्यतेन ॥ १७ ॥

"इन्त भोः !

"भवता सौम्यरूपेण यज्ञसो भाजनेन च ।

छलेन मां प्रहरता प्ररूढमयज्ञः कृतम् ॥ १८ ॥

"भो राघव ! वीरेण व्यपगतधर्मसंशयेन यम आत्मा
सह युद्धव्यग्रस्याधर्म्यः सलु प्रच्छन्नो वधः ।

"रामः—कथमधर्म्यः सलु प्रच्छन्नो वध इति ?

"घाली—कः संजयः ?

"रामः—न खल्वेतत् । पश्य,

"वागुराच्छन्नमाश्रित्य मृगाणामिष्यते वधः ।

वध्यत्वाच्च मृगत्वाच्च भवाञ्छन्नेन दण्डितः ॥ १९ ॥

free from doubts relating to righteous acts and engaged in
the removal of treachery among people. [17]

48 Alas, sir !

49 By you, a vessel of glory, a person of gentle form
and one who has hit me foully, infamy has been made to
shoot forth. [18]

50 O Rāghava, slaying me by stealth while I was absorbed
in fighting with my brother has indeed been an unworthy
act for you, dressed in bark but having a mind contrary to
the dress !

51 RĀMA—How ? 'Slaying by stealth has been an
unworthy act'—is that what you mean ?

52 VĀLIN—What doubt ?

53 RĀMA—Not at all so. See—

54 Slaughter of beasts by resorting to snares and hiding

⁵⁵ बाली—दण्ड्य इति मां भवान् मन्यते ?

⁵⁶ रामः—कः संशयः ?

⁵⁷ बाली—केन कारणेन ?

⁵⁸ रामः—अगम्यागमनेन ।

⁵⁹ बाली—अगम्यागमनेनेति ? एषोऽस्माकं धर्मः ।

⁶⁰ रामः—¹ननु युक्तं भोः ।

²भवता वानरेन्द्रेण धर्माधर्मौ विज्ञानता ।

आत्मानं मृगमुद्दिश्य भ्रातृदाराभिमर्शनम् ॥ २० ॥

⁶¹ बाली—भ्रातृदाराभिमर्शनेन तुल्यदोषयोरहमेव दण्डितो न सुग्रीवः ।

⁶² रामः—दण्डितस्त्वं हि दण्ड्यत्वाद् अदण्ड्यो नैव दण्ड्यते ।

¹ 'ननु युक्तं भो' इति नास्ति ² युक्तं भो वानरे०

is permitted. You are punished by me hiding, as you are a beast and deserve to be put to death. [19]

⁵⁵ VĀLIN—Do you think that I deserve to be punished?

⁵⁶ RĀMA—What doubt?

⁵⁷ VĀLIN—For what reason?

⁵⁸ RĀMA—For adultery.

⁵⁹ VĀLIN—'For adultery?' (But) that is a permissible act with us.

⁶⁰ RĀMA—Sir, is it right at all,

⁶¹ That you, the lord of the monkeys and able to distinguish between right and wrong, should possess your brother's wife on the plea of yourself being a beast? [20]

⁶² VĀLIN—Only I am punished and not Sugriva, although both of us are equally guilty of possessing the wife of the brother!

⁶³ RĀMA—You are punished because you deserve to be punished; one who does not deserve punishment is never punished.

⁶¹ वाली—

‘सुग्रीवेणाभिमृष्टाभूद्धर्मपत्नी गुरोर्मम ।

तस्य दाराभिमर्शेन कथं दण्ड्योऽस्मि राघवं ॥२१॥

⁶² रामः—न त्वेव हि कदाचिज्ज्येष्ठस्य यवीयसो दाराभिमर्शनम् ।

⁶³ वाली—इन्तं अनुत्तरा वयम् ! भवता दण्डितत्वात् विगत-
पापोऽहं ननु !

⁶⁴ रामः—एवमस्तु ।

। ⁶⁵ सुग्रीवः—हा धिक् !

करिकरसदृशौ गजेन्द्रगामिंस्त्व रिपुशस्त्रपरिक्षताङ्गदौ च ।

अवनि-तलगतौ समीक्ष्य बाहू हरिवर ! हा पततीव मेऽद्य चित्तम् ॥

⁶⁶ वाली—सुग्रीव, अलमलं विपादेन । ईदृशो लोकधर्मः ।

¹ सुग्रीवेणापि मृष्टा०

⁶¹ VALIN—The lawful wife of me, his elder brother, was embraced by Sugrīva (too). But how is it that I (alone) am punished for embracing his wife, O Rāghava? [21]

⁶² RĀMA—Because an elder brother should never touch the wife of a younger brother.

⁶³ VALIN—Alas ! I have no answer. As I have been punished by you, I am freed of sin, is it not?

⁶⁴ RĀMA—Be it so.

⁶⁵ SUGRĪVA—Ifs, alas !

O best of monkeys with the gait of a lordly elephant ! my heart sinks now, as it were, after seeing your two arms lying on the ground, resembling the trunks of elephants, and with their armlets shattered by your enemy's weapons. [22]

⁶⁶ VALIN—Sugrīva, don't grieve any more. Such is the course of the world.

¹⁰ (नेपथ्ये) हा हा महाराजः ! [हा हा महाराजो !]

¹¹ वाली—सुग्रीव, सवार्यतां सवार्यतां स्त्रीजनः । एवं गतं नाहति
मा द्रष्टुम् ।

¹² सुग्रीवः—यदाज्ञापयति महाराजः । हनूमन्, एवं क्रियताम् ।

¹³ हनूमान्—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

¹⁴ (ततः प्रविश्यत्यङ्गदो हनूमाश्च)

¹⁵ हनूमान्—अङ्गद ! इत इतः ।

¹⁶ अङ्गदः—श्रुत्वा कालचशं यान्तं हरिमृक्षगणेश्वरम् ।

¹ समापतितसन्तापः प्रयामि शिथिलक्रमः॥२३॥

¹⁷ हनूमन् ! कुल महाराजः !

¹⁸ हनूमान्—एष महाराजः

¹ समापतित सन्तापः

⁷⁰ (*Behind the curtain*) Ha, ha, the great king !

⁷¹ VĀLIN—Sugrīva, let the women-folk be kept away. They should not see me in this state.

⁷² SUGRĪVA—As the great king commands. Hanūman, please do so.

⁷³ HANŪMĀN—As the prince orders. (*Exit*)

⁷⁴ (*Then enter Aṅgada and Hanūmān*)

⁷⁵ HANŪNĀN—Aṅgada, this way, this way.

⁷⁶ AṅGADA—Having heard that the monkey (-chief), the lord of troops of bears, is passing into the hands of death, I, overwhelmed with grief, move with faltering steps. [23]

⁷⁷ Hanūman, where is the great king ?

⁷⁸ HANŪMĀN—Here is the great king !—

¹⁹ शरनिर्मिन्नहृदयो विभाति घरणीतले ।

गुहशक्तिसमाक्रान्तो यथा क्रौञ्चाचलोत्तमः ॥२४॥

²⁰ अङ्गदः—(उपसृत्य) हा महाराज ।

²¹ अतिवलसुखशायी ¹ पूर्वमासीर्हरीन्द्रः

क्षितितलपरिवर्ती क्षीणसर्वाङ्गचेष्टः ।

शरवरपरिवीतं व्यक्तमुत्सृज्य देहं

किमभिलपसि वीर ² स्वर्गमद्याभिगन्तुम् ॥२५॥

(इति भूमौ ³ पतितः)

²² बाली—अङ्गद ! अलमलं विपादेन । ⁴ भोः सुग्रीव !

²³ मया कृतं दोषमपास्य बुद्ध्या

त्वया हरीणामधिपेन सम्यक् ।

¹ पूर्वमासीद् हरीन्द्रः ² स्वर्गमद्यापि गन्तुम् ³ पतति ⁴ Before
this add इदं लोकोपमः ।

¹⁹ He shines (lying) on the ground, his heart pierced by an arrow, just like the best mountain Krauñca assailed by Guha's (weapon) Śakti. [24]

²⁰ Aṅgada—(Going near) Ha, great king !

²¹ As the lord of the apes, you were formerly sleeping happily because of your mighty power ; but now you roll on the bare earth, the movement of every limb of yours ceased. Leaving behind the body which is hit down by an efficient dart, obviously do you desire to depart today to the heaven of heroes. [25] (Falls on the ground)

²² Vālī—Aṅgada, do not grieve. O Sugriva,

²³ Wiping off completely from (your) mind the wrong done by me, laying aside wrath, and leaning on righteous-

विमुच्य रोषं 'परिगृह्य धर्म'

कुलप्रवालं परिगृह्यतां नः ॥ २६ ॥

⁸⁴ सुग्रीवः—यदाज्ञापयति महाराजः ।

⁸⁵ बाली—भो राघव ! यस्मिन् कस्मिन् वापराधेऽनयोर्वा नरचापलं क्षन्तुमर्हसि ।

⁸⁶ रामः—²बादम् ।

⁸⁷ बाली—सुग्रीव ! प्रतिगृह्यतामस्मत्कुलधनं हेममाला ।

⁸⁸ सुग्रीवः—अनुगृहीतोऽसि । (प्रतिगृह्णाति)

⁸⁹ बाली—हनुमन् ! आपस्तावत् ।

⁹⁰ हनुमान् — यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य)

इमा आपः ।

⁹¹ बाली — (अचम्य) परित्यजन्तीव मां प्राणाः । इमा गङ्गा-

¹ प्रतिगृह्य ² एषमस्तु

ness, let this scion of our family be taken charge of by you, the ruler of the monkeys [26]

⁸⁴ SUGRĪVA—As the great king commands

⁸⁵ VĀLIN—O Rāghava, please pardon the fickleness of these two monkeys, whatever their offence be.

⁸⁶ RĀMA—Very well,

⁸⁷ VĀLIN—Sugrīva, receive charge of this gold necklace, the treasure of our family.

⁸⁸ SUGRĪVA—I am favoured (Receives)

⁸⁹ VĀLIN—Hanūman, water please

⁹⁰ HANŪMĀN—As the great king commands (Exit and re enter) Here is water.

⁹¹ VĀLIN—(Having sipped) Life appears in leave me. These great rivers such as Gāṅghā, and the nymphs such as

प्रभृतयो महानद्य एता उर्वक्ष्यादयोऽप्सरसो मांममिगताः । एष सहस्र-
हंसप्रयुक्तो^१ वीरवाही विमानः कालेन प्रेषितो मां नेतुमागतः । भवतु ।
अयमयमागच्छामि । (स्वयांतः)

१२ सर्वे—हा हा महाराज !

१३ रामः—इन्त ! स्वर्ग गतो वाली ! सुग्रीव , कियतामस्य
संस्कारः ।

१४ सुग्रीवः—यदाज्ञापयति देवः ।

१५ रामः—लक्ष्मण ! सुग्रीवस्याभिषेकः करुष्यताम् ।

१६ लक्ष्मणः—यदाज्ञापयत्यार्यः ।

(निष्क्रान्तास्मर्वे)

इति प्रथमोऽङ्कः

^१ इमयुक्तो ^२ स्वर्ग गतः

Urvasī have come to me. This aerial vehicle drawn by a
thousand swans, the van of heroes sent by Death, has
come to fetch me. Very well. Here, here I come. (*Expiris*)

^{१२} ALL—Ha, ha, great king !

^{१३} RĀMA—Alas, Valin has gone to heaven ! Sugrīva, let
the funeral rites be performed.

^{१४} SUGRĪVA—As my lord commands.

^{१५} RĀMA—Lakṣmaṇa, let Sugrīva's consecration be
arranged for.

^{१६} LAKṢMAṆA—As my noble brother commands.

(*Exeunt omnes*)

END OF THE FIRST ACT

अथ द्वितीयोऽङ्कः

(ततः प्रविशति ककुभः)

^१ ककुभः — निश्चितप्रायत्वात्कार्यस्याहारव्यापृता सर्वे वानर-
यूथपा ^२ । तस्मादहमपि किञ्चिदाहारजातं सम्भावयामि ^३ । (तथा कराति)

^१ (प्रविश्य^३) बिलमुखः — प्रेषितोऽस्मि महाराजेन सुग्रीवेण —
'आर्यरामस्य कृतोपकारप्रत्युपकारनिमित्तं सर्वासु दिशामु सीताविचयने
प्रेषिता सर्वे वानरा आगता । तेषां दक्षिणापथमुखस्य कुमारस्याङ्गदस्य
प्रवृत्तिं ज्ञात्वा शीघ्रमागच्छ' इति । तत् कं नु खलु गत कुमार ^२
(परिक्लम्यामतो विलोक्य) एष आर्यककुभ । यावदेन पृच्छामि ।
(उपपत्य) सुखमार्यम्यः । [प्रेसिओ स्मि महाळाष्टन शुभीवेण—'अय्यरामम्
किदोवआरप्पन्नुवआरणिमित्तं सव्वासु दिशामु सीदाविअअणे पेसिआ सव्वे

^१ वानरयूथपा ^२ स्यादयामि ^३ (ततः प्रविशति बिलमुखः)

ACT II

(Then enters Lakubha)

^१ KAKUBHA—As the task is almost completed, all the
chiefs of the monkey troops are engaged in dining. There-
fore I too shall do some honour to the viands. (Does so)

^३ (Entering) BILAMUKHA—I have been sent by the great
king Sugriva (with the command)—“All the monkeys sent
out to search for Sita in all the directions, as a return for
the help rendered by the noble Rama, have come back. Get
to know the news of prince Angada who, among them, had
gone southwards, and come soon.” Now, where on earth
has the prince gone to? (Walking about and seeing) Here
is master Lakubha. I will just ask him (Going near)
(Keeping) good health, Sir?

वाणरा आभदा । तेसं दक्खिणापहमुहस्स कुमारस्स अङ्गदस्स पशुत्ति जाणिअ
सिग्गं आवच्छ'त्ति । ता कहिं शुहु गओ कुमारो ? (परिक्रम्याप्रतो विलोक्य)
१ एसो अय्यकउहो । जाव णं पुच्छामि । (उपसृत्य) मुहं अय्यस्स ?]

४ ककुभः—अये विलमुखः । कुतो भवान् ?

५ विलमुखः—आर्य, महाराजस्य शासनेन कुमारमङ्गदं प्रेषितुम्
आगतोऽस्मि । [अय्य, महात्माअस्स सावणेण कुमारं अङ्गदं पेषिखहुं
आभदोहि ।]

६ ककुभः—अपि कुशली आर्यरामो महाराजश्च ?

७ विलमुखः—आम् ।

८ ककुभः—कोऽभिप्रायो महाराजस्य ?

९ विलमुखः—प्रेषितोऽस्मि....[पेषिओ हिं....] (इति पूर्ववत् पठति)

१० ककुभः—किं न जानीये निष्ठितमर्थं कार्यस्य ?

११ विलमुखः—किं किम् ?

१२ ककुभः—श्रूयताम्—

१ अग्नो एसो

४ KAKUBHA—Oh Bilamukha! Whence came you?

५ BILAMUKHA—I have come, sir, by the great king's
command to see prince Aṅgada.

६ KAKUBHA—Is the noble Rāma well? and the king?

७ BILAMUKHA—Yes.

८ KAKUBHA—What is the intention of the great king?

९ BILAMUKHA—I have been sent.....(and so on as before)

१० KAKUBHA—Don't you know that half the task has
been accomplished?

११ BILAMUKHA—What, what? "

१२ KAKUBHA—Listen;

॥ लब्ध्वा वृत्तान्तं रामपत्न्याः सगेन्द्राद्
 आरुह्यागेन्द्रं सद्विपेन्द्रं महेन्द्रम् ।
 लङ्कामभ्येतुं वायुपुत्रेण शीघ्रं
 वीर्यप्राप्त्याह्वयितः सागरोऽय ॥ १ ॥

२१ तस्मादागच्छ, कुमारपादमूलमेव सश्रयाव । (निष्क्रान्तौ)

२२ मिश्रचिष्कम्भकः

२३ (ततः प्रविशन्ति राक्षसीगणपरिहृता सीता)

२४ सीता—हा धिक् ! अतिधीरा खल्वग्नि मन्दभागा । या आर्यपुत्र-
 विरहिता राक्षसराजभवनमानीतानिष्टान्यनर्हाणि यथामनोरथप्रवृत्तानि
 वचनानि श्राव्यमाणा जीवामि मन्दभागा । अथवा आर्यपुत्रसायकप्रत्ययेत

२५ Having obtained from the lord of birds, news
 relating to Rama's wife and mounting the great Mahendra
 mountain which is together with great elephants, the ocean
 has been leapt across now by the Wind god's son through
 his excessive strength in order to reach Lanka quickly [1]

२६ Therefore, come along, we shall wait upon the prince.
 (*Exeunt ambo*)

२७ END OF THE INTERLUDE

(*Then enters Sītā surrounded by a number of Rākṣasa
 women*)

२८ SITA—Alas! An unfortunate woman, I am indeed
 very enduring. Separated from my noble lord, brought to
 the palace of the demon king, and made to listen to undesir-
 able, wicked and recklessly uttered words, I am living, a
 wretched woman. Or rather, I will console myself some-

¹कथमप्यात्मानं पर्यवस्थापयामि । किन्तु खल्वद्य प्रज्वाल्यमाने ²कर्म-
काराग्निमण्डले लदकप्रसेक इव किञ्चिद् हृदयप्रसादः समुत्पन्नः । किन्तु
खलु मामन्तरेण प्रसन्नहृदय आर्यपुत्रो भवेत् । [हृदि । अदिधीरा खु क्षि
मन्दभाआ । जा अय्यउत्तविरहिदा रक्त्वसराअभवणं आणीदा अणिछाणि
अणरिहाणि जहमगोरहप्पवुत्ताणि वअणाणि माविअमाणा जीवामि मन्दभाआ ।
आदु अय्यउत्तमाअप्पसएण ³कइं वि अत्ताणं पय्यवस्थावेमि । किंणु खु
अज्ज पञ्चालिअमाणे ²कम्मभारगिमण्डले उदअप्पसेओ विअ किञ्चि दिअअ-
प्पसादो समुप्पणो । किंणु खु मं अन्तरेण पसण्हिअओ अय्यउत्तो भवे ।]

¹⁷ (ततः प्रविशति हनुमान् अङ्गुलीयकहस्तः)

¹⁸ हनुमान् — (लङ्का प्रविश्य) अहो. ³रावणभवनस्य विन्यासः ।

¹⁹ कनकरचितचित्रतोरणाढ्या
मणिवरचिद्रमशोभितप्रदेशा ।
विमलविकृतसञ्चितैर्विमानै-

र्वियति महेन्द्रपुरीव भाति लङ्का ॥ २ ॥

²⁰ अहो तु खलु,

¹ कञ्चिद् (नइं वि) ² कमुअ० कमअ० ³ रावणस्य भवनविन्यासः

how through confidence in my lord's arrows. How is it
that to-day, a little mental relief has arisen like a spray of
water on the blazing ring of the black smith's fire. Would
my lord ever be of a cheerful mind without me?

¹⁷ (Then enters Hanumān with a ring in his hand)

¹⁸ HANUMĀN—(Entering Laṅkā) Ah, the structure of
Rāvaṇa's city !

¹⁹ Rich in variegated gate-ways built of gold, with its
spots decorated with corals and good gems, and with high
(seven storied) palaces that are bright, strangely built and
dense, Laṅkā shines like Mahendra's city in heaven ! [2]

²⁰ And alas ! Indeed,

११ एतां प्राप्य दशग्रीवो राजलक्ष्मीमनुत्तमाम् ।
विमार्गप्रतिपन्नत्याग्यापादयितुमुद्यतः ॥ ३ ॥

१२ (सर्वतो गत्वा) विचरितप्राया मया लङ्का ।

१३ गर्भागार-पिनिष्कुटेषु बहुशः शालाविमानादिषु
स्नानागार-निशाचरेन्द्रभजन-प्रासाद-हर्म्येषु च ।
पानागार-निशान्तदेश-पिरेण्याक्रान्तज्ञानस्म्यहं
सर्वं भो विचितं न चैव नृपतेः पत्नी मया दृश्यते ॥ ४ ॥

१४ अहो व्यर्थो मे परिश्रम । भवतु, एतद्वर्थाग्रमाख्यावलोकयामि ।
(^१तथा कृत्वा) अये अयं प्रमदवनराशि । इमं प्रविश्य परीक्षिष्ये ।
(प्रविश्यावलोक्य) अहो प्रमदवनमृद्धि ! इह हि,

१ आरुह्यालोक्य

१ Possessing such unrivalled royal fortune, the ten-necked Ravana has started to destroy it by pursuing the wrong path [3]

१ (*Having gone all round*) Nearly the entire Lanka has been traversed by me

१ Many a time have I passed through the inner most apartments and private harem chambers through halls and stories of palaces through bathing rooms dwelling chambers palaces and mansions of the demon king and through taverns, quiet spots and dungeons Every place has been searched, but alas! the king's wife is not at all found by me

१ Ah! My effort has been in vain Well going up the top of the mansion, I will look round (*Doing so*) Ev here is a vast range of pleasure groves Entering it, I shall search (*Entering and seeing*) Ah! the beauty of the pleasure garden! Here, indeed—

१५ कनक^१रचित-विद्रुमेन्द्रनीलै-

र्विकृत-महाद्रुमपङ्क्ति-चित्रदेशा ।

रुचिरतरनगा विमाति शुभ्रा

नभसि सुरेन्द्र-विहारभूमि-कल्पा ॥ ५ ॥

१६ अपि च,

१७ चित्रप्रलुत-हेमधातु-रुचिराः शैलाश्च दृष्टा मया

नानावारिचराण्डजैर्विरचिता^२ दृष्टा मया दीर्घिकाः ।

नित्यं पुष्पफलाढ्य-पादपयुता देशाश्च दृष्टा मया

सर्वे दृष्टमिदं हि रावणगृहे सीता न^३ दृष्टा मया ॥ ६ ॥

१८ को नु सख्येतस्मिन् प्रदेशे सप्रभ इव दृश्यते ! तत्र तावदव-
लोकयामि । (तथा कृत्वा) अये ! का नु खल्वियम् ?

^१ कनकरजत० ^२ विचारिता ^३ सा दर्शिता

१५ With its regions beautiful on account of rows of great trees adorned with corals and sapphires set in gold, and with its more attractive mound, it shines as bright as the pleasure ground of the lord of gods in heaven. [5]

१६ Moreover,

१७ Hillocks beautiful with gold ore and variegated springs were seen by me; ponds flocked by various kinds of water-fowls and birds were beheld by me; and places with trees always laden with flowers and fruits were noticed by me. All this, but not Sītā, was seen in Rāvaṇa's dwelling by me. [6]

१८ Who forsooth is this someone seen as if with radiance in this region? I will just see there. (Doing so) Ey, who, indeed, is this lady?

²⁹ राक्षसीभिः परिवृता विकृताभिः सुमध्यमा ।

नीलजीमूतमध्यस्था विद्युल्लेखेव शोभते ॥ ७ ॥

³⁰ यैषा,

³¹ असित-भुजग-कल्पां धारयन्त्येकवर्णीं

कर-परिमित-मध्या कान्त-संसक्त-चित्ता ।

अनशन-कृशदेहा चाष्प-संसिक्त-वक्त्रा

सरसिजजनमालेनातपे विप्रत्रिद्धा ॥ ८ ॥

³² अये कथं दीपिकावलोक ! (विलोक्य) अये रावण !

³³ मणिविरचितमौलिश्चारुताम्रायताक्षो

¹ मदसललितगामी मत्तमातङ्गलीलः ।

युगतिजन-निराये² भात्यसौ राक्षसेशो

हरिरिव हरिणीनामन्तरे चेष्टमानः ॥ ९ ॥

¹ न^१ विगलितगामी ² जनसमूहे, जनसमीपे

³⁰ Surrounded by hideous demonesses, the lady with a slender waist shines forth like a streak of lightning amidst dark clouds [7]

³¹ Here, she,—

³² Wearing a single braid that resembles a black snake with her waist of the span of a hand, her mind set on her husband, her body emaciated by fasting, and her face bathed in tears,—looks like a thick garland of lotus flowers thrown away into the sun [8]

³³ Ah! what is this torch light for? (Seeing) Oh, it is Ravana!—

³⁴—Whose crown is set with gems, who has fine, red and large eyes, who walks along gracefully with pride, and who is sportive like an infatuated elephant Within the

" किमिदानीं करिष्ये ! भवतु, दृष्टम् । एतमशोकपादपमारुह्य
कोटरान्तरितो भूत्वा दृढं वृत्तान्तं ज्ञास्यामि । (तथा करोति)

" (ततः प्रविशति रावणः सपरिवारः)

" रावणः—दिव्यास्त्रैः सुर-दैत्य-दानव-चमू-विद्रावणं रावणं
युद्धे क्रुद्धसुरेम-दन्तकुलिश-व्यालीढ-वक्षस्स्थलम्^१ ।
सीता मामविवेकिनी न रमते सक्ता च मुग्धेक्षणा
क्षुद्रे क्षत्रियतापसे ध्रुवमहो दैवस्य विघ्नक्रिया ॥१०॥

" (ऊर्ध्वमवलोक्य) एष एष चन्द्रमाः ।

" रजत-रचित-दर्पण-प्रकाशः करनिकरैर्हृदयं ममाभिपीड्य ।
उदयति गगने विजृम्भमाणः कुमुदवन-प्रियवान्धवः शशाङ्कः ॥

^१ ०कुलिशमौकुट्यवध्नःस्थले

bevy of young women, this demon king shines like a lion moving among female deer. [9]

" What shall I do now? Well, I see. Having climbed this Asoka tree and hiding myself within its hollow, I will know the matter definitely. (Does so)

" (Then enters Rāvaṇa with retinue)

" RĀVAṆA—Sītā of bewitching eyes, being indiscriminate, is in love with that low warrior ascetic and does not like me, Rāvaṇa, who with divine missiles put to flight the hosts of gods, daityas and dānavas, and had (my) broad chest scarred by the thunder-bolt of the tusks of the angry elephants of the gods while fighting. Oh! this is surely the obstructing tactics of fate. [10]

" (Looking up) Here, here is the moon.—

" This hare-marked moon, a dear friend of the night-lotus groves, and with the shining of a mirror made of silver, having oppressed my heart by his numerous rays, is

३७ (परिक्रम्य) एषा सीता पादपमूलमाश्रित्य ध्यानसतीतहृदयानशन-
क्षामनदना स्वदेहमिव प्रप्रेप्सुकामा सङ्गुढस्तनोदरी दुर्दिनान्तर्गता
चन्द्रलेखेव राक्षसीगणपरिवृतोपविष्टा । यैषा,

३८ अपास्य भोगान् मा चैव श्रियं च महतीमिमाम् ।
मानुषे न्यस्तहृदया नैव वश्यत्वमागता ॥ १२ ॥

३९ हनुमान्—हन्त ! सुविज्ञातम् ।

४० इयं सा राजतनया पत्नी रामस्य मैथिली ।
सिंहदर्शनविनस्ता मृगीव परितप्यते ॥ १३ ॥

४१ रावण —(उपेत्य)

सीते ! त्यज त्वं व्रतमुग्रचर्यं भजस्व मां भामिनि ! सर्वगात्रैः ।
अपास्य तं मानुषमद्य भद्रे ! गतायुषं कामपथाभिरुत्तम् ॥ १४ ॥

rising up spreading his splendour in the sky [11]

३७ (Moving forward) Here is Sita, resorting to the foot of
the tree with her heart absorbed in meditation, with her
face pale from fasting, and with her breasts and belly closely
concealed desiring to sink them within her frame, as it
were, she is sitting surrounded by a group of Rakshasa
women just like a digit of the moon in the midst of a
shower of rain And she—

३८ Discarding all joys and me and this mighty fortune,
and having fixed her heart on a mortal,—(she) has not at all
become subservient to me [12]

३९ HANUMĀN—Ah, it is clearly known

४० This is that princess Maithili, wife of Rama, she is
annoyed like a female deer frightened at the sight of a lion

४१ RĀVANA—(going near) Sita leave off this vow of a
severe course Accept me fair lady, with all your limbs,
now rejecting that mortal who is averse to the ways of love
and is as good as dead, O good lady ! [14]

“सीता — हास्यः ^१सख रावणकः, यो वचनगतसिद्धिमपि न जानाति^२ । [हस्तो ^१सु रावणओ, जो वचनगतसिद्धिं वि न ^२जागादि ।]

“हनुमान्—(सक्रोधम्) अहो रावणस्यावलेपः ।

“तौ च बाहू न विज्ञाय तच्चापि सुमहद्वनुः ।

सायकं चापि रामस्य गतायुरिति भाषते ॥१५॥

“न शक्नोमि रोपं धारयितुम् । भवतु, अहमेवार्थरामस्य कार्यं साधयामि । अथवा,

“यद्यहं रावणं हन्मि कार्यसिद्धिर्भविष्यति ।

यदि मां प्रहरेद्रक्षो महत्कार्यं विपद्यते ॥ १६ ॥

“रावणः—वरतनु ! तनुगात्रि ! कान्तनेत्रे !

कुवलय-दामनिभां विमुच्य वेणीम् ।

महुविधमणिरत्नभूषिताङ्गं

दशशिरसं मनसां भजस्व देवि ॥ १७ ॥

- ^१ खल्वसि; (खु सि) ^२ जानासि; (जाणासि)

“SITĀ—Silly Rāvaṇa is indeed to be laughed at, as he is not aware of the mystic effect of his own words.

“HANUMĀN—(Angrily) Ah, the arrogance of Rāvaṇa !

“Not knowing anything of those two arms, that mighty bow and that arrow of Rāma, he says that “he is as good as dead” ! [15]

“I am unable to subdue my anger. Well ; I myself will accomplish the task of noble Rāma. Or,—

“If I kill Rāvaṇa, there will be the accomplishment of the task ; but, if the demon should hit me down, a great task will fail. [16]

“RĀVAṆA—O lady of fair form, of slender limbs and

५० सीता—हं ! विपरीतः सन्तु धर्मः, यज्जीवति खल्वयं पापराक्षसः ।
[हं ! विपरीतोऽसौ भूमो, न जीवति खलु अयं पापराक्षसो ।]

५१ रावणः— ननु देवि ।

५२ सीता—शप्तोऽसि । [सत्तोऽसि ।]

५३ रावणः—हहह ! अहो पतिव्रतायास्तेजः ।

५४ देवाः सेन्द्रादयो भया दानवाश्च मया रणे ।

सोऽहं मोहं गतोऽस्म्यद्य सीतायास्त्रिभिरक्षरैः ॥१८॥

५५ (नेपथ्ये) 'जयतु देवः ! जयतु लङ्केधरः ! जयतु स्वामी !
जयतु महाराजः ! दश नाडिकाः पूर्णाः । २ अतिक्रामति स्नानवेला ।
इत इतो महाराजः । (निष्क्रान्तः सपरिवारो रावणः)

१ 'जयतु देवः जयतु महाराजः' इति नास्ति । २ गत पूर्वो यामः । अति०

of lovely eyes ! Loosening that braid resembling a garland of blue lotuses, take to your heart this ten-headed (Rāvaṇa) whose limbs are adorned with various kinds of gems and precious stones, O (my) queen ? [17]

५१ Sītā—Hum ! Righteousness is reversed, as this sinful demon lives

५२ RĀVĀṆA—And O queen !

५३ Sītā—You are cursed !

५४ RĀVĀṆA—Ha, ha, ha ! Ah, the mystic power of a dutiful wife !

५५ Gods inclusive of Indra and others, and the dānavas were crushed by me in battle, I, such a person, am now embarrassed by the three syllables of Sītā. [18]

५६ (Behind the curtain) Victory to His Majesty ! Victory to the lord of Lankā ! Victory to our master ! Victory to the great king ! Ten nāḍikas are over. The bathing time passes. This way, great king, this way. (Exit Rāvaṇa with retinue)

११ हनूमान्—हन्त ! निर्गतो रावणः, सुप्ताश्च राक्षसतियः । अयं कालो देवीमुपसर्पितुम् । (कोटरादवरुण) जयत्वविधवा !

१२ प्रेषितोऽहं नरेन्द्रेण रामेण विदितात्मना । *Set*

१३ त्वद्गतस्नेहसन्तापविक्रवीकृतचेतसा ॥ १९ ॥

१४ सीता—(आत्मगतम्) को नु खल्वयम् ! पापराक्षस आर्यपुत्र-संग्रन्धीत्यात्मानं व्यपदिश्य वानररूपेण मां वञ्चयितुकामो भवेत् । भवतु, तूष्णीका भविष्यामि । [को शु सु अअं ! पापरक्षसो अप्यउत्तकेरओ त्ति अत्ताणं यवदिसिअ वाणररूपेणं मं यच्चिदुकामो भवे । भोदु, तुहिआ भविरसं ।]

१५ हनूमान् — कथं न प्रत्येति भवती ! अलमन्यशङ्कया । श्रोतुमर्हति भवती ।

१६ इक्ष्वाकुकुलदीपेन सन्धाय हरिणा त्वहम् ।

१७ प्रेषितस्त्वद्विचित्यर्थे हनूमान् नाम वानरः ॥ २० ॥

१ त्वद्गतस्नेहसन्तापाद् २ प्रत्याययति ३ हरिरित्यहम्

११ HANŪMĀN—Good! Rāvaṇa is gone and the Rakṣasa women are asleep. This is the time to approach the queen. (Coming down from the hollow) Hail to the lady with a long-lived husband!

१२ I am sent by king Rāma, whose courage is well-known and whose mind is 'distressed' by anguish through love for you [19]

१३ Sītā—(To herself) Who, indeed, can this be? That wicked Rākṣasa, under the guise of a monkey, might be trying to deceive me by posing himself as one related to my lord. Well, I shall remain silent.

१४ HANŪMĀN—Why? Don't you believe me? Cease to have any suspicion that I am an alien person. Please listen.

१५ I am the monkey named Hanūmān sent to search

⁵⁷ सीता — (आत्मगतम्) यो वा को वा भवतु । आर्यपुत्रनाम-
सङ्कीर्तनेनाहमेतेनाभिभाषिष्ये । (प्रकाशम्) मद्र ! को वृत्तान्त आर्य-
पुत्रस्य ? [जो वा को वा भोदु । अव्यउत्तनामसकिचणेण अहं एदेण अभि-
भाषिस्सं । (प्रकाशम्) भद्र ! को वुत्तन्तो अव्यउत्तस्स ?]

⁵⁸ हनुमान् — भवति, श्रूयताम् —

अनशन-परितप्तं पाण्डु ¹स क्षामवक्त्रं *face*

तव वरगुण-चिन्ता-वीत-लावण्य-लीलम् ।

बहति विगतधैर्यं हीयमानं शरीरं

मनसिज-शर-दग्धं-वाष्प-पर्याकुलाक्षम् ॥ २१ ॥

⁵⁹ सीता— (आत्मगतम्) हा धिक् ! ²वीडिता खल्वसि मन्द-
भागा एवं शोचन्तमार्यपुत्रं श्रुत्वा । आर्यपुत्रस्य विरहपरिश्रमोऽपि मे
सफलः सवृत् ³ इति पश्यामि, यदि खल्वयं वानरः सत्यं मन्तयते ।

¹ सक्षाम० ² स्वगतम् ³ अदिधीरा, पीडिता ⁴ सवृत्तो । जडि [यदि] ..

for you by the monkey-king after entering into an alliance
with (Rama), the light of the Ikshvaku race [20]

⁶¹ Sītā—(To herself) Be he who he may , I will talk to
him as he has uttered the name of my husband, (Aloud)
Good sir, what news of my lord ?

⁶² HANUMĀN—Listen, lady—

He bears a pining body which is bereft of firmness,
scorched by the arrows of the mind born, with eyes filled
with tears, subjected to pain by fasting, pale with an emaci-
nated face and whose grace and charm are lost by brooding
over your excellent virtues. [21]

⁶³ Sītā—(To herself) Alas ! unfortunate me ! I am really
abashed to hear that my lord grieves thus I see that even
the pain of separation of my lord has borne fruit on me,

आर्यपुत्रस्यास्मिन् जनेऽनुकोशं परिश्रमं च श्रुत्वा सुखस्य दुःखस्य
चान्तरे दोलायत इव मे हृदयम् । (प्रकाशम्) भद्र ! कथं युष्मामिः
आर्यपुत्रस्य संगमो जातः ? [हृदि । वीळिभा खु खि मन्दभाभा एवं सोअन्तं
अय्यउत्तं सुणिअ । अय्यउत्तस्स विरहपरिस्समो वि मे सफळो संवुत्तो ति
पेक्खामि, जदि खु अअं याणरो सअं मन्तेदि । अय्यउत्तस्स इमास्सि जणे
अणुक्कोसं परिस्समं च सुणिअ सुइस्स दुक्खस्स अ अन्तरे डोळाअदि विअ
मे हिअअं । (प्रकाशम्) भद्र ! कर्हं तुम्हेहि अय्यउत्तस्स सङ्गमो जादो !]

“ हनुमान्—भवति, श्रूयताम्,—

हत्वा बालिनमाहवे कपिवरं त्वत्कारणादग्रजं

सुग्रीवस्य कृतं नरेन्द्रतनये ! राज्यं हरीणां ततः ।

राज्ञा त्वद्विचयाय चापि हरयः सर्वा दिशः प्रेषिता-

स्तेषामस्म्यहमद्य गृध्रवचनात् त्वां देवि ! संप्राप्तवान् ॥

“ अपि च, ईदृशमिव ।

1 ०कारणाद्भामिनि

in case this monkey is speaking the truth. Hearing of my husband's love and suffering for this person (i.e. myself), my heart is swinging, as it were, between joy and sorrow. (Aloud) Good sir, how came my lord's alliance with you monkeys?

“ HANŪMĀN—Your ladyship may listen.

The kingdom of the monkeys was made Sugriva's (by Rāma) after slaying for your sake, his elder brother Vālin, the celebrated ape, in a battle, O princess! Therefore, monkeys were sent in all directions to search for you, by our king. 1, one of them, have come to you to-day, O queen, through the (guiding) words of a vulture. [22]

“ Moreover, thus....thus....

⁶⁶ सीता—अहो अक्रुणा सखीश्वरा एवं शोचन्तमार्यपुत्रं कुर्वन्त ।
[अहो अक्रुणा मखु इस्सरा एव्व सोअन्त अट्ठयउत्त करअन्तो ।]

⁶⁷ हनुमान्—भवति, मा विपादेन । रामो हि,

⁶⁸ प्रगृहीतमहाचापो वृतो वानरसेनया ।

समुद्रतु दशग्रीवं लङ्कामेवाभियास्यति ॥ २३ ॥

⁶⁹ सीता—किन्तु खलु स्वप्नो मया दृष्टः । ¹ भद्र ! अपि सत्यम् ? न जानामि । [किण्णु खु सिविणो मए दिट्ठो । ² भद्र ! अयि सच्च ? ण आगामि]

⁷⁰ हनुमान्—(स्वगतम्) भो कष्टम् !

⁷¹ एव गाढं परिज्ञाय भर्तार भर्तृवत्सला ।

न प्रत्याययति शोकार्ता यथा देहान्तर गता ॥ २४ ॥

⁷² (प्रकाशम्) भवति, अयमिदानीं,

⁷³ समुदितनरचापबाणपाणिं पतिमिह राजंसुते ! तग्नयामि ।

भव² हि विगतसंशया मयि त्व नरवरपार्श्वगता विनीतशोका ॥

¹ 'भद्र' इति नास्ति ² भवति भवसि

⁶⁶ SITA—Oh pitiless are the gods in making my husband thus sorrowful

⁶⁷ HANUMAN—Worthy lady, do not grieve For Rama,—

⁶⁸ Holding firmly his great bow and surrounded by an army of monkeys, will invade Lanka directly to extirpate the ten necked Ravana [23]

⁶⁹ SITA—Indeed, is it only a dream seen by me ? Good sir, is it true ? I know not

⁷⁰ HANUMAN—(To himself) Alas !

⁷¹ This lady,—so full of love for her lord —being oppressed by grief, does not believe it even after knowing her husband quite well, as if she has migrated into another body

⁷² (Aloud) Worthy lady, now—

⁷³ I will bring here your lord with the upraised mighty

१६ सीता—भद्र ! एतां मेऽवस्थां श्रुत्वार्यपुत्रो यथा शोकपरवशो न भवति, तथा मे वृत्तान्तं भण । [भद्र ! एतं मे अवश्यं मुनिभ्यः अभ्यटत्तो जह सोऽपरवशो न होइ, तह मे सुचिन्तं भणेहि ।]

१७ हनुमान्—यदाज्ञापयति भवती ।

१८ सीता—गच्छ, कार्यसिद्धिर्भवतु । [गच्छ, कथसिद्धी होइ ।]

१९ हनुमान्—अनुगृहीतोऽस्मि । (परिक्रम्य) कथमिदानीं ममागमनं रावणाय निवेदयामि ? भवतु, दृष्टम् ।

२० परभृत-गणजुष्टं पद्मपण्डाभिरामं

सुरुचिर-तरुपण्डं तोयदामं त्रिकूटम् ।

कर-चरण-विमर्दः काननं चूर्णयित्वा

विगत-विषय-दर्पं राक्षसेशं करोमि ॥२६॥ (निष्क्रान्तौ)

इति द्वितीयोऽङ्कः

bow and arrows in his hand. O, princess! you will be freed of doubts relating to me, once you are by the side of that great person, your sorrow being appeased. [25]

१६ Sītā—Good sir, relate my news in such a manner that my lord may not be oppressed by grief on hearing this plight of mine.

१७ HANUMĀN—As your ladyship commands.

१८ Sītā—Go; may there be success in your under-taking.

१९ HANUMĀN—Thank you. (Moving about) Now, how shall I communicate my arrival to Rāvaṇa? Well, I see!

२० I shall rid the demon-king of his pride of a beautiful country by pulverizing with blows from my hands and feet this garden full of flocks of cuckoos, lovely with lotus beds, with very beautiful groves of trees, and with its three peaks resembling clouds. [26] (Exeunt ambo)

END OF THE SECOND ACT

अथ तृतीयोऽङ्कः

(ततः प्रविशति शङ्कुकर्णः)

१ शङ्कुकर्णः—क इह मोः ! काञ्चनतोरणद्वारमशून्यं कुस्ते !

१ (प्रविश्य) प्रतीहारी—आर्य ! अहं विजया । किं क्रियताम् ?
[अद्य ! अहं विजया । किं करीमदु !]

१ शङ्कुकर्णः — विजये ! निवेद्यतां, निवेद्यतां महाराजाय
लङ्केश्वराय—‘भग्नप्रायाशोरुवनिका’ इति । कुतः,

१ यस्यां न प्रियमण्डनापि महिषी देवस्य मण्डोदरी
लेहल्लुम्पति पल्लवान् च पुनर्वीजन्ति यस्यां मयात् ।

वीजन्तो मलयानिला अपि करैरस्पृष्टवालद्रूमा

सेषं शक्ररिपोरगोफवनिका भग्नेति विज्ञाप्यताम् ॥ १ ॥

ACT III

(*Then enters Śaṅkukarṇa*)

१ ŚAṅKUKARṆA—Hello, who is here on duty at the
‘Golden Gate Entrance’?

१ (*Entering*) PORTRESS—Sir, it is I, Vijayā. What shall
I do for you?

१ ŚAṅKUKARṆA—O Vijaya, convey, convey to His
Majesty the lord of Laṅkā that the Aśoka garden is almost
destroyed. १ For,

१ That Aśoka garden,—where even Mandodari, our
lord’s chief queen, although fond of ornaments does not
pluck the sprays out of kindness; wherein even the Malaya
breeze does not blow out of fear; and whose plants are un-
touched by the hand,—that garden of Indra’s loc is des-
troyed. Let the matter be reported [1]

‘प्रतीहारी — आर्य ! नित्यं मर्तृपादमूले वर्तमानस्य जनस्यादृष्ट-
पूर्वोऽयं संभ्रमः । किमेतद् ? [अप्य । निच्वं मर्तृपादमूले वत्तमागस्त
जगस्त अदिदृष्टुवो अअं संभमो । किं एदं ?]-

‘शङ्कुकर्णः— भवति ! अतिपाति कार्यमिदम् । शीघ्रं निवेद्यतां,
निवेद्यताम् ।

‘प्रतीहारी—आर्य ! इयं निवेदयामि ।

[अप्य, इयं निवेदेमि ।]

(निष्क्रान्ता)

‘शङ्कुकर्णः— (पुस्तो विलोक्य) अये ! अयं महाराजो लङ्केश्वर
इत एवामिवर्तते । य एषः,

१० अमल-कमल-सन्निभोग्र-नेत्रः

कनकमयोज्ज्वल-दीपिकापुरोगः ।

स्वरितमभिपतत्यसौ सरोपो

युगपरिणाम-समुद्यतो यथार्कः ॥ २ ॥

११ (ततः प्रविशति ययानिर्दिष्टो रावणः)

‘PORTRESS—Sir, by a person who is always in attendance on the king, such fright was never seen before. How came this?

‘SĀṆKUKARṆA—Lady, this is an urgent matter. Please convey (it) at once.

‘PORTRESS—Sir, here I convey. (Exit)

‘SĀṆKUKARṆA—(Looking in front) Lo! Here is His Majesty the lord of Lankā coming this very way. And he,

१० With eyes wild and resembling white lotuses, with blazing golden torches going in his front, full of fury, (he) is rushing forward in haste like the Sun engaged in ending an Age (yuga). [2]

११ (Then enters Rāvaṇa, as described)

११ रावणः—कथं कथं भो नववाक्यवादिन्
 शृणोमि शीघ्रं वद केन चाद्य ।
 सुसूर्पुणा मुक्तभयेन घृष्टं
 वनाभिमर्दात् परिघर्षितोऽहम् ॥ ३ ॥

१२ शङ्कुकर्णः—(उपसृत्य) जयतु महाराजः । अविदितागमनेन
 केन चिद्वानरेण ससंरम्भममिमृदिताशोरुवनिका ।

१३ रावणः—(भावज्ञम्) कथं वानरेणेति ! गच्छ, शीघ्रं निगृह्या नय ।

१४ शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

१५ रावणः—भवतु भवतु ।

१६ युधि जगत्त्रयमीतिकृतोऽपि मे यदि कृतं त्रिदशैरिदमप्रियम् ।
 अनुभवन्त्यचिरादमृताशिनः फलमतो निजशाठ्यसमुद्भवम् ॥

१७ (प्रविश्य) शङ्कुकर्णः—जयतु महाराजः । महाराज ! महाबलः

१८ RĀVANA—Hello, speaker of new words! I am listening; speak out at once. How and by which fearless fellow courting death have I been rudely abused by destroying the park? [3]

१९ SĀKUKARNA—(Going near) Victory to the great king! By a strange monkey that came in unnoticed, the Asoka garden has been violently crushed

२० RĀVANA—(With contempt) How, by a monkey, is it? Go; having caught hold of him at once, bring him.

२१ SĀKUKARNA—As the great king commands! (Exit)

२२ RĀVANA—Well, well;

२३ If this disagreeable thing has been done by the gods to me, the creator of terror to the three worlds in battle, then, let those nectar-eaters soon reap the fruit arising from their insolence. [4]

२४ (Entering) SĀKUKARNA—Victory to the great king!

खलु स वानरः । तेन खलु मृणालवदुत्पादिताः सालवृक्षाः, मुष्टिना
भग्नो दारुपर्वतकः, पाणितलाभ्यामंमिमृदितानि लतागृहाणि, नादेनैव
विसंजीकृताः प्रमदवनपालाः । तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति
महाराजः ।

¹⁰ रावणः—तेन हि किङ्कराणां सहस्रं बलमाज्ञापयं वानरग्रहणाय ।

¹¹ शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य)
जयतु महाराजः ।

¹² अस्मदीयैर्महावृक्षैरस्मदीया महाबलाः ।

क्षिप्रमेव हतास्तेन किङ्करा द्रुमयोधिना ॥ ५ ॥

¹³ रावणः—कथं हता इति ! तेन हि कुमारमक्षमाज्ञापय वानरग्रहणाय ।

¹⁴ शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

¹ तेन हि अस्ति तु किङ्क०

Sir, that monkey is indeed very strong. By him the Sala trees were pulled out like lotus-stalks, the wooden hillock was smashed with his fist, the creeper houses were squeezed by the palm of his hands, and the guards of the pleasure garden were rendered unconscious with a mere roar. Your Majesty will be pleased to order a force capable of capturing him.

¹⁰ RĀVAṆA—Then, order the 'Thousand slaves' force' to captivate the monkey.

¹¹ ŚAṆKUKARṆA—As the great king commands. (Exit, re-enter) Victory to the great king !

¹² Our slaves of great strength were killed in no time with our own great trees by that tree-weaponed fighter. [5]

¹³ RĀVAṆA—How? Killed, you say? Then, bid prince Akṣa to capture the monkey.

¹⁴ ŚAṆKUKARṆA—As the great king commands. (Exit)

॥ रावणः—(विचिन्त्य)

कुमारो हि कृतास्त्रश्च शूरश्च बलवानपि ।

प्रसह्य चापि गृहीयादन्याद्वा तं वनौकसम् ॥६॥

॥ (प्रविश्य) शङ्कुकर्णः—^१अनन्तरीयं बलमाज्ञापयितुमर्हति महाराजः ।

॥ रावणः— किमर्थम् ?

॥ शङ्कुकर्णः—श्रोतुमर्हति महाराजः । कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापिता अप्यनुगताः पञ्चसेनापतयः ।

॥ रावणः—ततस्ततः ?

॥ शङ्कुकर्णः—ततस्तानभिद्रुतान् दृष्ट्वा विश्विद्धीत इव तोरण-
माश्रित्य काञ्चनपरिषमुद्यम्य निपातितास्तेन हरिणा पञ्चसेनापतयः ।

॥ रावणः—ततस्ततः ?

॥ शङ्कुकर्णः—ततः कुमारमक्षं

^१ अनन्तर्यं बल०

॥ RĀVAṆA—(*Reflecting*) As the prince is well versed in weapons, heroic and strong, he may either catch the monkey by force, or even slay him. [6]

॥ (*Entering*) ŚAṆKUKARṆA—Your majesty will be pleased to order the next force.

॥ RĀVAṆA—Why?

॥ ŚAṆKUKARṆA—Pray, listen, my liege. Seeing the prince going out (to attack the monkey), five generals, even without orders from your Majesty, followed him.

॥ RĀVAṆA—Why?

॥ ŚAṆKUKARṆA—Then the monkey, seeing them rushing towards him, retired to the gate as if scared, raised the golden bar and felled all the five generals.

॥ RĀVAṆA—Then, then?

॥ ŚAṆKUKARṆA—Then, prince Akṣa,—

“क्रोधात्^१ संरक्तनेत्रं त्वरिततरहयं स्यन्दनं बाहयन्तः

प्रावृट्कालाभ्रकल्पं परमलघुतरं बाणजालान् वमन्तम् ।

तान् बाणान् निर्विधुन्वन् कपिरपि सहसा तद्रथं लङ्घयित्वा

कण्ठे संगृह्य घृष्टं मुदिततरमुखो मुष्टिना निर्जघान ॥७॥

“रावणः—(सरोम) आः ! कथं कथं निर्जघानेति !

“तिष्ठ त्वमहमेवैनमासाद्य^२ कपिजन्तुकम् ।

एष भस्मीकरोम्यस्मत्क्रोधानलकणैः क्षणात् ॥ ८ ॥

“शङ्कुकर्णः—प्रसीदतु प्रसीदतु महाराजः ! कुमारमक्षं निहतं
श्रुत्वा क्रोधाविष्टहृदयः^३ कुमारेन्द्रिजिदभिगतवास्तं वनौफसम् ।

“रावणः—तेन हि गच्छ । भूयो शायतां वृत्तान्तः ।

^१ रोधात् ^२ (सक्रोधम्) तिष्ठ... ^३ कपिक्रीटकम् ^४ कुमार इन्द्रजिद

“His eyes red with rage, was driving his chariot yoked with the swiftest horses and was pouring out networks of arrows with the greatest ease like the clouds of the rainy season; the monkey too, blowing off those arrows, straightway leaping into that chariot (of Akṣa) and seizing him by the throat, killed him with his fist, grinning with great joy. [7]

“RĀVĀṆA—(*Angrily*) Ah ! killed him ?

“You stay here ; I myself will go for this insignificant monkey and in no time reduce him to ashes with the sparks of the fire of my anger. [8]

“ŚAṆKUKARṆA—Be pleased, be pleased your Majesty ! Hearing that prince Akṣa was slain, prince Indrajit, his heart full of anger, went to attack the monkey.

“RĀVĀṆA—Then go ; get further news.

३१ शङ्कुकर्णः—यदाज्ञापयति महाराजः । — (निष्क्रान्तः)

३२ रावणः—कुमारो हि कृतास्त्रश्च,

३३ अचक्ष्यं युधि वीराणां वधो वा विजयोऽथवा ।

तथापि क्षुद्रकर्मदं मह्यमीपन्मनोज्वरः^१ ॥ ९ ॥

३४ (प्रविश्य) शङ्कुकर्णः—जयतु महाराजः ! जयतु लङ्केश्वरः !
जयतु भद्रमुखं !

३५ संवृत्तं तुमुलं युद्धं कुमारस्य च तस्य च ।

ततः स वानरः शीघ्रं वद्धः पाशेन सांप्रतम् ॥१०॥

३६ रावणः — कोऽत्र विसय इन्द्रजिता शास्त्रामृगो बद्ध इति !
कोऽत्र भो. !

३७ (प्रविश्य) राक्षसः—जयतु महाराजः !

३८ रावणः—गच्छ, विभीषणस्तावदाह्वयताम् ।

^१ 'मह्यमीपानमनोज्वर' इति गणपतिशास्त्रिणा मूलमातृकाया धर्तते ।

३१ ŚAṅKUKARṆA—As the great king commands (Exit)

३२ RĀVANA—Verily, the prince is well trained in weapons and ३३ Necessarily, in battle there must be either death or victory to heroes. Yet, this creature of vile deed is of some mental worry to me [9]

३४ (Entering) ŚAṅKUKARṆA—Victory to the great king ! Victory to the lord of Lāṅkā ! Victory to the blessed-faced king !

३५ There came up a tumultuous fight between him and the prince. There-after, the monkey was swiftly bound down with ropes, befittingly [10]

३६ RĀVANA—What wonder in this that a monkey has been caught by Indra's conqueror ! Hello, Who is there ?

३७ (Entering) DEMON—Victory to the great king !

३८ RĀVANA—Go, let Vibhīṣaṇa be summoned.

¹⁵ राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

¹⁶ रावणः—त्वमपि तावद्वा नरमानय ।

¹⁷ शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

¹⁸ रावणः—(विचिन्त्य) भोः । कष्टम् ।

¹⁹ अचिन्त्या मनसा लङ्का सहितैः सुरदानवैः ।

अभिभूय दशग्रीवं प्रविष्टः किल वानरः ॥ ११ ॥

²⁰ अपि च,

²¹ जित्वा त्रैलोक्यमाजौ ससुरदनुसुतं यन्मयां गर्वितेन
क्रान्त्वा कैलासमीशं स्वगणपरिवृतं साकमाकम्प्य देव्या ।
लब्ध्वा तस्मात् प्रसादं पुनरगसुतया नन्दिनानादृतत्वाद्
दत्तं शप्तं च ताभ्यां यदि कपिचिकृतिच्छब्दना तन्मम स्यात् ॥

²² DEMON—As the great king bids. (Exit)

²³ RĀVANA—You too bring the monkey.

²⁴ ŚAṆKUKARṆA—As the great king bids. (Exit)

²⁵ RĀVANA—(Reflecting) Oh, alas!

²⁶ Lankā cannot be thought of even mentally by gods and demons (although) united. Yet a monkey has indeed entered it defying the ten-necked (me). [11]

²⁷ Moreover,—

²⁸ After conquering the triple world with its gods and demons in battle and proceeding proudly to Kailāsa, I, having shaken Siva together with his queen and surrounded by his gaṇas, obtained a boon from him; but again, a curse was laid on me by Pārvatī and Nandī as they were not paid any regard (by me). Could that (curse) be (operating now) on me, through the disguised form of a monkey? [12]

⁵⁹ (ततः प्रविशति विभीषणः)

⁶⁰ विभीषणः—(‘सविमर्शम्’) अहो तु खलु महाराजस्य विपरीता खलु बुद्धिः सवृत्ता ! कुतः

⁶¹ मयोक्तो मैथिली तस्मै बहुशो दीयतामिति ।

⁶² न मे शृणोति वचनं सुहृदां शोककारणात् ॥१३॥

⁶³ (उपेत्य) जयतु महाराजः !

⁶⁴ रावणः—विभीषण ! एहोहि । उपविश ।

⁶⁵ विभीषणः—एष एष उपविशामि । (उपविशति)

⁶⁶ रावणः—विभीषण ! निर्विण्णमिव त्वा लक्षये ।

⁶⁷ विभीषणः — निर्वेद एव भस्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य ।

⁶⁸ रावणः—छिद्यतामेवा कथा । त्वमपि तावद्वा नरमानय ।

¹ (सविस्मयम्) अहो महाराजस्य .. ² शृणोति मे न वचनम् ।

⁵⁹ (Then enters Vibhīṣana)

⁶⁰ VIBHĪṢANA—(Thoughtfully) Alas ! how perverse indeed has the king's mind become ! For,

⁶¹ Many a time he has been asked by me to restore Maithilī to him (i e , Rāma) (But), he does not listen to my words for the misery of his friends. [13]

⁶² (Going near) May the great king be victorious !

⁶³ RĀVANA—Vibhīṣana, come near ; sit down.

⁶⁴ VIBHĪṢANA—Yes, here I sit down. (Sits)

⁶⁵ RĀVANA—Vibhīṣana, I find you somewhat depressed

⁶⁶ VIBHĪṢANA—Depression is but natural in the servant serving a master who does not appreciate a well-spoken word

⁶⁷ RĀVANA—Please end this talk. You too, bring the monkey.

६१ विभीषणः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

६२ (ततः प्रविशति राक्षसैर्यहीतो हनुमान्)

६३ सर्वे—आः ! इत इतः ।

६४ हनुमान्—नैवाहं धर्षितस्तेन नैर्ऋतेन दुरात्मना ।

स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया ॥१४॥

६५ (उदगम्य) भो राजन् ! अपि कुशली भवान् !

६६ रावणः—(सावग्म्) विभीषण ! किमस्व तत् कर्म ?

६७ विभीषणः—महाराज ! ^१अतोऽप्यधिकम् ।

६८ रावणः—^२कथं त्वमवगच्छसि ?

६९ विभीषणः—प्रप्लुमर्हति महाराजः कस्त्वमिति ।

७० रावणः—भो वानर ! कस्त्वम् ? केन कारणेन धर्षितोऽस्माकम्

अन्तःपुरं प्रविष्टः ?

^१ अतोऽधिकम् ^२ कथं भवाञ्जानाति ?

६१ VIBHIṢAṆA—As the great king commands. (Exit)

६२ (Then enters Hanūmān held by demons)

६३ ALL—Ah, this way, this way.

६४ HANŪMĀN—I was not at all defeated by that wicked demon. I voluntarily got captured, with a desire to see the demon-king. [14]

६५ (Going near) O King! are you well?

६६ RĀVAṆA—(With contempt) Vibhiṣaṇa, was all that the doing of this fellow?

६७ VIBHIṢAṆA—Sire, much more than that.

६८ RĀVAṆA—How do you know?

६९ VIBHIṢAṆA—Your majesty will please ask him—
“Who are you?”

७० RĀVAṆA—O monkey, who are you? Why have you

११ हनुमान्— भोः श्रूयताम् ;

१२ अञ्जनायां समुत्पन्नो मारुतसौरसः सुतः ।

प्रेषितो राघवेणाहं हनुमान् नाम वानरः ॥१५॥

१३ विभीषणः—महाराज । किं श्रुतम् ?

१४ राघवः— किं श्रुतेन ?

१५ विभीषणः—हनुमन् । किमाह सत्रभवान् राघवः ?

१६ हनुमान्— भो. श्रूयता रामशासनम् ।

१७ राघवः—कथं कथं रामशासनमित्याह ? आः, हन्यतामयं वानरः ।

१८ विभीषणः—प्रसीदतु प्रसीदतु महाराजः । सर्वापराधेष्ववध्याः
सल्ल दूताः । अथवा रामस्य वचनं श्रुत्वा पश्चाद्येष्टं कर्तुमर्हति
महाराजः ।

१९ राघवः—भो वानर ! किमाह स मानुषः ?

impudently entered my (ladies') inner apartments ?

११ HANŪMĀN—You may listen ;

१२ I am the direct son of the Wind-god, born of Añjana ,
and am the monkey named Hanūman sent by Rāghava [15]

१३ VIBHĪṢAṆA—Sire, did you hear ?

१४ RĀVANA—What if I heard ?

१५ VIBHĪṢAṆA—Hanūman, what says the noble Rāghava ?

१६ HANŪMĀN Sir, you may listen to the command of Rama.

१७ RĀVANA—How, how ? You say—'the command of
Rāma ?' Ah ! let this monkey be put to death

१८ VIBHĪṢAṆA—Be appeased, be appeased, great king !
Envoys are never to be put to death whatever their offence.
Further, having heard Rāma's message, there-after your
majesty may act as you please.

१९ RĀVANA—O monkey, what says that mortal ?

⁸⁰ हनुमान्—श्रूयताम् ;

⁸¹ वरशरणमुपेहि शङ्करं वा

प्रविश च दुर्गतमं रसातलं वा ।

शरवर-परिभिन्न-सर्वगात्रं

यमसदनं प्रतियापयाम्यहं त्वाम् ॥१६॥ इति ।

⁸² रावणः— ह ह ह ।

⁸³ दिव्यास्त्रैस्त्रिदशगणा मयाभिभूताः

दैत्येन्द्रा मम वशवर्तिनः समस्ताः ।

पौलस्त्योऽप्यपहतपुष्पकोऽवसन्नो

भो ! रामः कथमभियाति मानुषो माम् ॥१७॥

⁸⁴ हनुमान्— एवंविधेन भवता किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम् ?

⁸⁵ विभीषणः — सम्यगाह हनुमान् ।

⁸⁰ HANŪMĀN—You may listen ;

⁸¹ “ Seek the best protection of Śiva ; or, enter into the most impenetrable under-world. Into the abode of death, I will send you with all your limbs cleft by (my) excellent arrows.” [16]

⁸² RĀVANA—Ha, ha, ha !

⁸³ With divine weapons, legions of gods have been defeated by me. All the demon chiefs are obedient to me. Even Kubera has been humbled being robbed of his aerial car. How can Rāma, a mortal, go to fight with me, fellow?

⁸⁴ HANŪMĀN—By you, so great a person, why was his wife carried away stealthily?

⁸⁵ VIBHĪṢAṆA—Hanūmān has spoken aright.

⁸⁵ अपास्य मायया रामं त्वया राक्षसपुङ्गव ।

भिक्षुवेषं समास्थाय च्छलेनापहृता हि सा ॥१८॥

⁸⁷ रावणः—विभीषण ! किं 'विपक्षपक्षमवलम्बते ?

■ विभीषणः—

प्रसीद राजन् ! वचनं हितं मे प्रदीयतां राघवधर्मपत्नी ।

इदं कुलं राक्षसपुङ्गवेन त्वया हि नेच्छामि विपद्यमानम् ॥१९॥

⁸⁸ रावणः—विभीषण ! अलमलं भयेन ।

⁸⁹ कथं लम्बसटः सिंहो मृगेण विनिपात्यते ।

गजो वा सुमहान् मत्तः शृगालेन निह्न्यते ॥२०॥

⁹¹ हनुमान् — भो रावण ! विपद्यमानभाष्येन 'भवता किं युक्तं राघवमेवं वक्तुम् ? 'मा तावद्भोः !

¹ शत्रुपक्षमवलम्बते ? ² त्वया ³ 'मा तावद्भो.' इति प्राप्तिः ।

⁸⁸ O demon hero! she was indeed brought away stealthily by you putting on the guise of a beggar, after luring away Rama by an illusion [18]

⁸⁷ RĀVAṆA—Vibhīṣaṇa, how is it you take the side of my foe?

⁸⁹ VIBHĪṢAṆA—Be pleased, O king! My words are for (your) good. Please give back the dutiful wife of Rāghava; for, I don't wish (that) this family (of ours should) be destroyed by you, a demon hero. [19]

⁹⁰ RĀVAṆA—Vibhīṣaṇa, do not fear.

⁹¹ How can a long-maned lion be slain by a deer, or a mighty infatuated elephant be killed by a jackal! [20]

⁹¹ HANŪMĀN—O Ravaṇa, is it proper on the part of you, whose lot is at stake, to speak thus of Rāghava? O! do not (speak thus).

“ नस्तञ्चरापसद ! रावण ! राघवं तं
 वीराग्रगण्यमतुलं त्रिदशेन्द्रकल्पम् ।
 प्रक्षीणपुण्य ! भवता भुवनैकनाथं
 वक्तुं किमेवमुचितं गतसार ! नीचैः ॥२१॥

“ रावणः—कथं कथं नामामिधत्ते ! हन्यतामयं वानरः । अथवा
 दूतवधः खलु वचनीयः । शङ्कुकर्ण ! लाङ्गूलमादीप्य विसृज्यतामयं वानरः ।

“ शङ्कुकर्णः—यदाज्ञापयति महाराजः । इत इतः ।

“ रावणः—अथवा, णहि तावत् ।

“ हनुमान्—अयमस्मि ।

“ रावणः—अभिधीयतां मद्रचनात् स 'मानुषः । रामः

“ अमिभूतो मया राम ! दारापहरणादसि ।

यदि तेऽस्ति धनुःश्लाघा दीपतां मे रणो महान् ॥२२॥

“ O accursed demon, Rāvaṇa, whose merits are completely exhausted! Is it right for you to speak low thus of Rāghava, the foremost of heroes, without a peer, almost an equal of Indra, and the sole lord of the whole world? You worthless fellow! [21]

“ RĀVAṆA—How now? He addresses me by name! Let this monkey be put to death. Nay, killing an envoy would remain a scandal. O Śaṅkukarṇa, after setting fire to his tail, release this monkey.

“ ŚAṅKUKARṆA—As the great king commands. This way, this way.

“ RĀVAṆA—Or, just come here.

“ HANŪMĀN—Here I am.

“ RĀVAṆA—Relate to that mortal this message of mine—

“ RĀME, you have been abused by me by the abduc-

■ हनुमान्—अचिराद्भक्ष्यसि,

¹⁰⁰ अभिहतवरवप्रगोपुराङ्कां रघुवरकार्मुकनादनिर्जितस्त्वम् ।

हरिगणपरिपीडितैः समन्तात् प्रमदवनैरभिसंवृतां स्वलङ्काम् ॥

¹⁰¹ रावणः—निर्वास्यतामयं वानरः ।

¹⁰² राक्षसाः—इत इतः । (¹रक्षोभिः सह निष्क्रान्तो हनुमान्)

¹⁰³ विभीषणः—²प्रसीदतु प्रसीदतु महाराजः । अस्ति कश्चिद्
विवक्षा महाराजस्य हितमन्तरेण ।

¹⁰⁴ रावणः—उच्यतां, तच्छ्रेयो वयमपि श्रोतारः ।

¹⁰⁵ विभीषणः—सर्वथा राक्षसकुलस्य विनाशोऽभ्यागत इति मन्ये ।

¹⁰⁶ रावणः—केन कारणेन ?

¹ (राक्षसेर्गृहीतो हनुमान् निष्क्रान्तः) ² 'प्रसीदतु...महाराज' इति नास्ति ।

tion of your wife. If there is in you the pride of an archer, you may give me a great fight.' [22]

■ HANŪMĀN—Before long, you will see,—

¹⁰⁰ Being vanquished by the mere twang of Rāma's bow, (you will see) your Lankā with its excellent gates, towers and palaces demolished and encompassed with its pleasure gardens devastated by troops of monkeys all round.

¹⁰¹ RĀVĀṆA—Ah! let this monkey be turned out.

¹⁰² DEMONS—This way, this way.

(Exit Hanūmān with demons)

¹⁰³ VIBHĪṢAṆA—Be pleased, great king! There is something I wish to say for the good of your majesty.

¹⁰⁴ RĀVĀṆA—Speak out; we too shall listen to that good.

¹⁰⁵ VIBHĪṢAṆA—I feel that a complete destruction of the demon-race has come near.

¹⁰⁶ RĀVĀṆA—But why?

107 विभीषणः—महाराजस्य विप्रतिपत्त्या ।

108 रावणः—का मे विप्रतिपत्तिः ?

109 विभीषणः—ननु सीतापहरणमेव ।

110 रावणः—सीतापहरणेन को दोषः स्यात् ?

111 विभीषणः—अधर्मश्च ।

112 रावणः—च शब्देन सावशेषमिव ते वचनम् । तद् ब्रूहि ।

113 विभीषणः—तदेव ननु ।

114 रावणः—विभीषण ! किं गूहसे ? मम खलु प्राणैः शापितः

स्याः, यदि सत्यं न ब्रूयाः ।

115 विभीषणः—अभयं दातुमर्हति महाराजः ।

116 रावणः—दत्तमभयम् । उच्यताम् ।

107 VIBHĪṢAṆA—Because of your majesty's unworthy behaviour.

108 RĀVAṆA—What is that unworthy behaviour of mine?

109 VIBHĪṢAṆA—Why, just the abduction of Sītā.

110 RĀVAṆA—What harm in the abduction of Sītā?

111 VIBHĪṢAṆA—A breach of Dharma and....

112 RĀVAṆA—By that word *and*, your sentence is incomplete. Speak it out.

113 VIBHĪṢAṆA—Why, that is all.

114 RĀVAṆA—Vibhīṣaṇa, why do you hide (things)? You are conjured by my life, if you should fail to speak the truth.

115 VIBHĪṢAṆA—Your majesty should deign to give an assurance of 'no fear'.

116 RĀVAṆA—The assurance of 'no fear' is given. Now speak out.

¹¹⁷ विभीषणः— बलवद्विग्रहश्च ।

¹¹⁸ रावणः—(सावजम्) कथं कथं बलवद्विग्रहो नाम ?

¹¹⁹ शत्रुपक्षमुपाश्रित्य मामयं राक्षसाधमः ।

'क्रोधमाहारयंस्तीव्रमभीरुमिमापते' ॥ २४ ॥

¹²⁰ कोऽत्र ?

¹²¹ समानवेक्ष्य सौभ्रातॄं शत्रुपक्षमुपाश्रितम् ।

नोत्सहे पुरतो द्रष्टुं तस्मादेव निरस्यताम् ॥ २५ ॥

¹²² विभीषणः—प्रसीदतु प्रसीदतु महारान । अहमेव यास्यामि ।

¹²³ शासितोऽहं त्वया राजन् ! प्रयामि न च दोषान् ।

त्यक्त्या रोषं च कामं च यथा कार्यं तथा कुरु ॥ २६ ॥

¹²⁴ (परिहस्य) अयमिदानीम्—

¹ क्रोधमाहारयन्तीति ² ०मापते

¹¹⁷ VIBHĪṢAṆA— and hostility with a powerful foe

¹¹⁸ RĀVANA—(*Angrily*) How, how? 'Hostility with a powerful foe'—you say?

¹¹⁹ Taking the side of my foe, this base demon, without fear, speaks to me harshly provoking my anger! [24]

¹²⁰ Ey, who is there?

¹²¹ I don't like to see in front of me a person who, disregarding my fraternal affection, has taken the side of my foe, so let him be banished [25]

¹²² VIBHĪṢAṆA—Be pleased, be pleased, great king! I will go myself

¹²³ Punished by you, O king, I go, and I am not guilty. Leaving wrath and lust, act as you should [26]

¹²⁴ (*Walking along*) And now,

¹⁹³ अद्यैव ते कमललोचनमुग्रचापं रामं हि रावणवधाय कृतप्रतिज्ञम्
संश्रित्य संश्रितहितप्रथितं नृदेवं नष्टं निशाचरकुलं पुनरुद्धरिष्ये॥

(निष्क्रान्तः)

¹⁹⁴ रावणः—हन्त । निर्गतो विभीषणः । यावदहमपि नगरक्षो
सम्पादयामि । (निष्क्रान्तः)

इति तृतीयोऽङ्कः

अथ चतुर्थोऽङ्कः

(ततः प्रविशति ²वानरकाञ्चुकीयः)

¹ काञ्चुकीयः—भो भो बलाध्यक्ष ! सत्ताहमाज्ञापय वानरवाहिनीम् ।

² (प्रविश्य) बलाध्यक्षः—आर्य ! किंकृतोऽयं समुद्योगः !

¹ (इति निष्क्रान्ताः सर्वे) ² (ततः प्रविशति काञ्चुकीयः)

¹⁹⁵ This very day having resorted to Rāma of lotus eyes and dreadful bow, who has taken a vow for slaying Rāvaṇa, and who is a god among men, renowned (as striving) for the good of his refugees, I shall once again raise the demon-race which has almost perished. [27] (Exit)

¹⁹⁶ RĀVAṆA—Alas! Vibhīṣaṇa is gone. I too shall arrange for guarding the city. (Exit)

END OF THE THIRD ACT

ACT IV

(Then enters a monkey chamberlain)

¹ THE CHAMBERLAIN—Hello, general! Give an 'alert' command to the monkey army.

² (Entering) GENERAL—Sir, what for is this preparation?

‘काञ्चुकीयः—तत्रभवता हनूमतानीत सख्यार्यरामस्य देव्या सीताया वृत्तान्त ।

‘बलाध्यक्षः—किमिति किमिति ?

‘काञ्चुकीयः—श्रयताम्—

‘लङ्कायां किल वर्तते नृपसुता शोकाभिभूता भृशं
पौलस्त्येन पिहाय धर्मसमयं सक्लेश्यमाना ततः ।

श्रुत्वा तद् भृशशोक्तमनसो रामस्य कार्यार्थिना
राज्ञा वानरवाहिनी प्रतिभया सन्नाहमाज्ञापिता ॥१॥

‘बलाध्यक्षः—एवम् । यदाज्ञापयति महाराज ।

‘काञ्चुकीयः—यावद्दहमपि सन्नद्धा वानरवाहिनीति महाराजाय
निवेदयामि ।

(निष्क्रान्तौ)

10 त्रिकुम्भकः

1 महाराजस्य

1 THE CHAMBERLAIN—News of Sita, the wife of noble Rama has been brought by the worthy Hanumān

2 GENERAL—What is that news ?

3 THE CHAMBERLAIN—Listen

4 The princess, it is stated, is in Lanka, sorely oppressed by grief being harassed by Rāvaṇa who is defying all virtuous conduct. Hence, by our king, seeking to accomplish the object of Rāma whose mind is scorched by intense grief on hearing this, the formidable army of the monkeys has been given orders to prepare [1]

5 GENERAL—Very well, as his majesty commands

6 THE CHAMBERLAIN—I too shall report to the great king that the monkey army is prepared (Exeunt ambo)

10 END OF THE INTERLUDE

॥ (ततः प्रविशति रामो ^१लक्ष्मणः सुग्रीवो हनुमाश्च)

॥ रामः—आक्रान्ताः पृथुसानुकुञ्जगहना मेघोपमाः पर्वताः
सिंहव्याघ्रगजेन्द्रपीतसलिला नद्यश्च तीर्णा मया ।
क्रान्तं पुष्पफलाढ्य-पादपयुतं चित्रं महत् काननं
संप्राप्तोऽस्मि कपीन्द्रसैन्यसहितो वेलातटं सांग्रतम् ॥

॥ लक्ष्मणः—एष एष मगवान् वरुणः,

॥ सजल-जलधरेन्द्रनील-नीरो विलुलित-फेन-तरङ्ग-चारुहारः^२ ।
समेधिगत-नदीसहस्रबाहुर्हरिरिव भाति सरित्पतिः शयानः ॥

॥ रामः—कथं कथं भोः ?

॥ रिपुमुद्धर्तुमुद्यन्तं मामयं सक्तसायकम् ।

सजीवमेव तं कर्तुं निवारयति सागरः ॥ ४ ॥

^१ (ततः प्रविशति रामो लक्ष्मणसुग्रीवहनुमद्भिः सह) ^२ ०चारुहारः

॥ (Then enter Rāma, Lakṣmaṇa, Sugrīva and Hanumān)

॥ RĀMA—Mountains, huge as clouds and dense with thickets on their broad ridges, have been ascended; rivers the water of which is drunk by lions, tigers, and lordly elephants also have been crossed by me; a great wonderful forest full of trees richly laden with flowers and fruits, has been passed through; and now, I have come along with the army of the monkey-king to the sea-shore. [2]

॥ LAKṢMAṆA—Here is the divine lord of waters !

॥ With watery sapphires dark as the rainy clouds, with beautiful garlands of the uptossed foamy waves, and with a thousand arms of the incoming streams, the lord of rivers shines like Viṣṇu reposing. [3]

॥ RĀMA—And how now ?

॥ Ready to destroy the foe, I have fixed an arrow on

17 सुग्रीवः—अये । वियति

18 सजल-जलद-सन्निभ-प्रकाशः

19 कनकमयामलभूषणोज्ज्वलाङ्गः ।

अभिपतति कुतो नु राक्षसोऽसौ

शूलम द्वाशु हुताशन प्रवेष्टुम् ॥५॥

20 हनुमान्—भो भो वानरवीरा ! अप्रमत्ता भवन्तु भवन्त ।

21 शैलद्रुमैः सम्प्रति मुष्टिबन्धैर्दन्तैर्नखैर्जानुभिरग्रनादैः ।

रक्षोवधार्थं युधि वानरेन्द्रास्तिष्ठन्तु रथन्तु च नो नरेन्द्रम् ॥

22 रामः—राक्षस इति । हनुमन् ! अलमल समयेण ।

23 हनुमान्—यदाज्ञापयति देव ।

24 (ततः प्रविशति विभीषणः)

25 विभीषणः—भो ! प्राप्तोऽस्मि राघवस्य शिरिरसनिवेशम् ।

1 कनकमयाङ्गः

my bow, (and) in order to retain him alive, this ocean obstructs me [4]

17 SUGRIVA—Ey, in the sky —

18 Shining like a rainy cloud and with limbs sparkling with bright ornaments of gold, why does this demon rush thither like a moth to fall soon into fire [5]

19 HANUMAN—Ye, monkey warriors! be on your guard

20 Let the monkey chiefs now stand firmly in battle for the destruction of the demon with rocks, trees fists teeth, claws, knees and furious roars, and protect our king

21 RAMA—'Demon'—is it? Hanuman, be not excited.

22 HANUMAN—As the sire commands

23 (Then enters Vibhishana)

24 VIBHISHANA—Oh! I have come to Raghava's camp

(विचिन्त्य) अकृतदूतसम्प्रेषणमविदितागमनममित्रसम्बन्धिनं कथं नु खलु
ममवगच्छेत् तत्रभवान् राघवः । ¹कुतः,

²² क्रुद्धस्य यस्य पुरतः सहितोऽप्यशक्तः
स्थातुं सुरैः सुररियोर्युधि वज्रपाणिः ।

तस्यानुजं रघुपतिः शरणागतं मां
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ ७ ॥

²³ अथवा,

²⁴ दृष्टधर्मार्थतत्त्वोऽयं साधुः संश्रितवत्सलः ।

शङ्कनीयः कथं रामो विशुद्धमनसा मया ॥ ८ ॥

²⁵ (अथोऽवलोक्य) इदं रघुकुलवृषभस्य स्कन्धावारम् । यावत् अव-
तरामि । (²⁶अवतीर्थ) हन्त ! इह स्थित्वा ममागमनं देवाय निवेदयामि ।

¹ अपि च ² (अवतरति)

spot. (*Reflecting*) How should the respectable Rāma recog-
nise me, when I have not sent to him any messenger, when
my arrival is not intimated to him, and when I am a
relation of his foe? For,

■ My heart is anxious as to what the king of the
Rāghus will say to me, the younger brother of that furious
enemy of the gods, (viz. Ravana), before whom even (Indra)
the wielder of the thunder-bolt, together with the gods, is
unable to stand in a battle. [7]

²⁷ Or,

■ How could this pious Rāma who has seen the reality
underlying the meaning of Dharma, and who is affectionate
towards his refugees, be doubted by me of a pure mind !

■ (*Looking down*) This is the camp of the bull-like hero
of the Rāghu house I will get down. (*Alighting*) Well,
staying here I shall report my arrival to his lordship.

²⁷ हनुमान्—(ऊर्ध्वमुख्य) अये, कथं तत्रभवान् विभीषणः ।

²⁸ विभीषणः—अये, हनुमान् ! हनुमन्, ममागमनं देवाय निवेदय ।

²⁹ हनुमान्—वादम् । (उपगम्य) जयतु जयतु देव ।

³⁰ राजस्त्वत्कारणादेव आत्रा निर्विपयीकृतः ।

विभीषणोऽयं घर्मात्मा शरणार्थमुपागतः ॥ ९ ॥

³¹ रामः—कथं विभीषणः शरणागत इति ? वत्स लक्ष्मण ! गच्छ, सत्कृत्य प्रवेश्यता विभीषणः ।

³² लक्ष्मणः—यदाज्ञाप्यत्यार्यः ।

³³ रामः—मुग्धीव, वनतुकाममिव त्वां लक्ष्ये ।

³⁴ सुग्धीवः—देव ! बहुमायाशूलयोधिनश्च राक्षसाः । तस्मात् संप्रधार्य प्रवेश्यता विभीषणः ।

²⁷ HANUMĀN—(Looking upwards) Ey, what ? Is it His Highness Vibhīṣaṇa ?

²⁸ VIBHĪṢAṆA—Ey, it is Hanūmān ! O Hanūmān, report to his lordship my arrival.

²⁹ HANUMĀN—Very well. (Going near) Victory to your lordship !

³⁰ O king, here has come, seeking shelter, the virtuous minded Vibhīṣaṇa, who has been banished from his land by his brother just on your account. [9]

³¹ RĀMA—What ? Vibhīṣaṇa has come for shelter ;—is it so ? Dear Lakṣmaṇa, go, with honour usher Vibhīṣaṇa in

³² LAKṢMAṆA—As my brother bids

³³ RĀMA—Sugrīva, I see you are eager to speak.

³⁴ SUGRĪVA—My lord, the demons are fraudulent fighters and of great witchery. Therefore, after due consideration, let Vibhīṣaṇa be admitted.

⁸⁷ हनुमान्—महाराज । मा मैवं,

⁸⁸ देवे यथा वयं भक्तास्तथा मन्ये विभीषणम् ।

आत्रा विवदमानोऽपि दृष्टः पूर्वं पुरे मया ॥१०॥

⁸⁹ रामः—¹यदेवं, गच्छ, सत्कृत्य प्रवेक्ष्यतां विभीषणः ।

⁹⁰ लक्ष्मणः—यदाज्ञापयत्यार्यः । (²परिक्रम्य) अये विभीषणः³ !
विभीषण ! अपि कुशली भवान् ?

⁹¹ विभीषणः—अये कुमारो लक्ष्मणः । कुमार, अद्य कुशली
संवृत्तोऽस्मि ।

⁹² लक्ष्मणः—विभीषण ! उपसर्पावस्तावदार्यम् ।

⁹³ विभीषणः—धाढम् । ---; (उपसर्पतः)

⁹⁴ लक्ष्मणः—जयत्यार्यः !

⁹⁵ विभीषणः—प्रसीदतु देवः । जयतु देवः !

¹ तेन हि गच्छ ² (उपसृत्य) ³ विभीषणः । अपि ⁴ विभीषणः—कुमार...

⁸⁷ HANUMĀN—No, not so, great king.

⁸⁸ I deem that Vibhīṣaṇa is as loyal as we are towards your lordship. Once before, in the city (Lankā), he has been seen by me, even as disputing with his brother. [10]

⁸⁹ RĀMA—If so, go; with honour admit Vibhīṣaṇa.

⁹⁰ LAKṢMAṆA—As my brother bids. (Going out) Ey, (here is) Vibhīṣaṇa! O Vibhīṣaṇa, are you well?

⁹¹ VIBHĪṢAṆA—Oh! It is prince Lakṣmaṇa. Prince, now, I have become well.

⁹² LAKṢMAṆA—Vibhīṣaṇa, let us just go near the sire.

⁹³ VIBHĪṢAṆA—Very well. (They both go near him)

⁹⁴ LAKṢMAṆA—Victory to my noble brother!

⁹⁵ VIBHĪṢAṆA—May it please your lordship! May your lordship be victorious!

“ रामः—अये विभीषणः ! विभीषण, अपि कुशली भवान् !

“ विभीषणः—देव ! अद्य कुशली संवृतोऽस्मि ।

“ भवन्तं पद्मपत्राक्षं शरण्यं शरणागतः ।

अद्यास्मि कुशली राजंस्त्वद्दर्शनविकल्मषः ॥११॥

“ रामः—अद्यप्रभृति मद्बचनाल्लङ्घ्यो भव ।

“ विभीषणः—अनुगृहीतोऽस्मि ।

“ रामः—विभीषण ! त्वद्वागमनादेव सिद्धमस्मत्कार्यम् : सागर-
तरणे खल्लपायो नाधिगम्यते ।

“ विभीषणः—देव ! किमत्रावगन्तव्यम् ? यदि मार्गं न ददाति,
समुद्रे दिव्यमस्त्रं तावद्विषण्डुमर्हति देवः ।

“ रामः—साधु, विभीषण, साधु । भवतु, एवं तावत् करिष्ये ।

“ RĀMA—Ey, it is Vibhīṣaṇa ! Vibhīṣaṇa, are you well?

“ VIBHĪṢAṆA—My lord, now I have become well,

“ Having come for shelter to you whose eyes resemble
lotus petals and who is a worthy refuge, O king, I have now
become well, freed of sin on seeing you. [11]

“ RĀMA—From this day, be the lord of Laṅkā by my
command.

“ VIBHĪṢAṆA—I am beholden to you.

“ RĀMA—Vibhīṣaṇa, by your very arrival our task has
been accomplished. The means of crossing the ocean is
indeed not known.

“ VIBHĪṢAṆA—My lord, what is to be known as regards
that? If he does not give a passage, you will do well just
to discharge a divine missile at the ocean.

“ RĀMA—Good, Vibhīṣaṇa, good. Be it so. I will do
just that.

⁵⁴ (सहस्रोत्तिष्ठन् मरोपम्)

मम शर-परिदग्ध-तोयपङ्कं हतशत-मत्स्य-विकीर्ण-भूमिभागम् ।
यदि मम न ददाति मार्गमेनं प्रतिहत-वीचिरवं करोमि शीघ्रम् ॥

⁵⁵ (ततः प्रविशति वरुणः)

⁵⁶ वरुणः—(ससंभ्रमम्)

नारायणस्य नररूपमुपाश्रितस्य

कार्यार्थमभ्युपगतस्य कृतापराधः ।

देवस्य देवरिपुदेहहरात् प्रतूर्णं

भीतः शराच्छरणमेनमुपाश्रयामि ॥ १३ ॥

⁵⁷ (विलोक्य) अये, अयं भगवान् ।

⁵⁸ मानुषं रूपमास्थाय चक्रशार्ङ्गगदाधरः ।

स्वयं कारणभूतः सन् कार्यार्थी समुपागतः ॥ १४ ॥

⁵⁴ (Suddenly getting up angrily)

If he does not give me a passage, I shall soon make him such that the roars of his waves are stilled, his water and mud are dried up by my arrows, and his earthy bottom is strewn with hundreds of dead fishes. [12]

⁵⁵ (Then enters Varuṇa)

⁵⁶ VARUṆA—(Alarmed) I am guilty of offence against Nārāyaṇa, who has put on a human form and come here on some mission; therefore, afraid of the lord's arrow that destroys the bodies of the foes of gods, I will at once go seeking protection, to him. [13]

⁵⁷ (Seeing) Ey, here is the divine lord !

⁵⁸ Putting on a human form and bearing a discus, bow, and mace, Himself the cause of everything, He has arrived here seeking to accomplish some task. [14]

६७ नमो भगवते त्रैलोक्यकारणाय नारायणाय !

६८ लक्ष्मणः—(विलोक्य) अये, को नु खल्वेपः ?

॥ मणि-विरचित-भौलिश्चारु-ताम्रायताक्षो

नव-कुवलय-नीलो मच्च-मातङ्ग-लीलः ।

सलिल-निचयमध्यादुत्थितस्त्वेव शीघ्रम्

अवनतमिव कुर्वस्तेजसा जीवलोकम् ॥ १५ ॥

६९ विभीषणः—देव ! अयं खलु भगवान् वरुणः प्राप्तः ।

७० रामः—किं वरुणोऽयम् ? भगवन् ! वरुण ! नमस्ते ।

७१ वरुणः—न मे नमस्कारं कर्तुमर्हति देवेशः । अथवा,

७२ राजपुत्र ! कुतः क्रोपो रोपेण किमलं तव ।

कर्तव्यं तावदस्माभिर्वद शीघ्रं नरोत्तम ॥ १६ ॥

७३ Salutations to the divine Nārāyaṇa, the cause of the three worlds !

७४ LAKṢMAṆA—(Seeing) Ey, who, indeed, is this ?

७५ He has his head adorned with gems and his long eyes are beautiful and red. He is dark as a fresh blue lotus and has the gait of an elephant in rut. Risen out of the midst of the vast waters, with his lustre he seems to make the world of living beings bow down soon before him. [15]

७६ VIBHISHAṆA—My lord, here has come the godly Varuṇa.

७७ RĀMA—Is this Varuṇa ? O divine Varuṇa, salutation to you.

७८ VARUṆA—The lord of the gods should not salute me Or,

७९ O prince, whence your wrath ? Wherefore your excessive rage ? O best of men, just say soon what has to be done by us. [16]

॥ रामः—लङ्कागमने मार्गं दातुमर्हति भवान् ।

॥ वरुणः—एष मार्गः । प्रयातु भवान् । (अन्तर्हितः)

॥ रामः—कथमन्तर्हितो मगवान् वरुणः । विभीषण ! पश्य पश्य भगवत्प्रसादान्निष्कम्पवीचिमन्तं सलिलाधिपतिम् ।

॥ विभीषणः—देव ! साम्प्रतं द्विधामूत इव दृश्यते जलनिधिः ।

॥ रामः—क हनूमान् !

॥ हनूमान्—जयतु देवः ।

॥ रामः—हनूमन् ! गच्छामतः ।

॥ हनूमान्—यदाज्ञापयति देवः । (सर्वे परिक्रामन्ति)

॥ रामः—(विलोक्य, सविस्मयम्) वत्स लक्ष्मण ! वयस्य विभीषण ! महाराज सुग्रीव ! सखे हनूमन् ! पश्यन्तु पश्यन्तु भवन्तः । अद्भुत विचित्रता सागरस्य ! इह हि,

६० RAMA—You will please give (us) a passage to go to Lanka.

६१ VARUNA—Here is the passage ; you may go. (Disappears)

६२ RĀMA—How is it the divine Varuṇa has already disappeared? Vibhīṣaṇa, behold the lord of the waters with motionless waves by the favour of god.

६३ VIBHĪṢAṆA—My lord ! Now, the ocean looks cut into two, as it were.

६४ RĀMA—Where is Hanūmān ?

६५ HANŪMĀN—Victory to my lord !

६६ RĀMA—Hanūmān, lead the way.

६७ HANŪMĀN—As my lord commands. (All move on)

६८ RĀMA—(Seeing with surprise) Dear Lakṣmaṇa, friend Vibhīṣaṇa, great king Sugrīva, friend Hanūmān, all of you behold. Ah, the loveliness of the ocean ! For, here,

- ¹³ कचिद् फेनोद्गारी कचिदपि च मीनाकुलजलः
 कचिच्छङ्खाकीर्णः कचिदपि च नीलाम्बुदनिभः ।
 कचिद्वीचीमालः कचिदपि च नक्रप्रतिभयः
 कचिद्भीमावर्तः कचिदपि च निष्कम्पसलिलः ॥१७॥
- ¹⁴ भगवत्प्रसादादतीतः सागरः ।
- ¹⁵ हनुमान्—देव । इयमियं लङ्का ।
- ¹⁶ रामः—(चिरं विलोक्य) अहो राक्षसनगरस्य धीरचिराद्विपत्स्यते ।
- ¹⁷ मम शरवर-घात-पात-भया कपिवर-सैन्यतरङ्ग-ताडितान्ता ।
 उदधि-जलगतेषु नौर्विपद्या निपतति रावण-कर्णधारदोषात् ॥
- ¹⁸ सुग्रीव । अस्मिन् सुवेलपर्वते कियतां सेनानिवेशः । (उपविशति)
- ¹⁹ सुग्रीवः—यदाज्ञापयति 'देवः । नील । एवं कियताम् ।

¹ नक्रप्रतिभयः ² नीलाम्बुदनिभः ³ परा लक्ष्मीरचिराद् ⁴ महाराजः

¹³ It belches out foam in one place and has its water infested by fishes in another; in one part, it is covered with shells and in another, has the hue of a blue cloud; on one side, it has a row of billows and on another, is fearful with crocodiles; here it is with a dreadful whirlpool and there with still water. [17]

¹⁴ By the divine lord's favour the ocean has been crossed!

¹⁵ HANUMAN—My lord, this is Lankā.

¹⁶ RĀMA—(Gazing for a long time) Alas, the beauty of the demon's city will be destroyed before long.

¹⁷ Broken by blows of the blasts of my eminent arrows and the sides (of it) struck down by the waves in the form of hosts of monkey-chiefs, it will sink like a ship lost amidst the ocean waters by the fault of the pilot Rāvaṇa. [18]

¹⁸ Sugrīva, pitch the camp on this Suvēla hill. (Sits)

¹⁹ Sugrīva—As my lord commands. Nīla, do so.

१० (प्रविश्य) नीलः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य)
जयतु देवः । क्रमान्निवेद्यमानासु सेनासु वृन्दपरिग्रहेषु परीक्ष्यमाणेषु
पुस्तकप्रामाण्यात् कुतश्चिदप्यविज्ञायमानौ द्वौ वनौकसौ गृहीतौ । वयं
न जानीमः कर्तव्यम् । देवस्तस्मात् प्रमाणम् ।

११ रामः—शीघ्रं प्रवेशयस्वेतौ ।

१२ नीलः—यदाज्ञापयति देवः । (निष्क्रान्तः)

१३ (ततः प्रविशति नीलो वानरैर्युज्यमानौ वानररूपधारिणौ सम्पुटिकाहस्तौ
शुक्रधारणौ च)

१४ वानराः—अहो भणतं; कौ युवां भणतम् ।

[अहो भणय; के वृग्हे भणय ।]

१५ उभौ—भर्तः । आवामार्यकुमुदस्य सेवकौ ।

[भट्टा ! अहो अत्यकुमुदस्य सेवका ।]

१ तस्माद्देव एव प्रमाणम् । २ धारिणौ शुक्रधारणौ

१३ (*Entering*) NILA—As the great king commands, (*Exit and re-enter*) May my lord be victorious! While the armies were being encamped in an order, and when the persons constituting the troops were being checked with reference to the registers, two monkeys who are not recognisable from any source of evidence have been caught. We know not what to do with them. Therefore your lordship must decide.

१४ RĀMA—Soon bring them in.

१५ NILA—As my lord commands. (*Exit*)

१६ (*Then enters Nila; so also Śanka and Śāvaṇa disguised as monkeys, hand-cuffed and held by monkeys*)

१७ MONKEYS—Ye fellows, speak out; who are you?

१८ BORN—Master, we are the servants of revered Kumuda.

⁸³ वानराः—मर्तः । आर्यकुमुदस्य सेवकावित्यात्मानमपदिशतः ।
[महा ! अय्यकुमुदस्य सेवका इति अज्ञानं अवदिसन्ति ।]

⁸⁴ विभीषणः—(सावधानं शुकसारणौ विलोक्य)

स्वसैनिकौ न चाप्येतौ न चाप्येतौ वनौकसौ ।

प्रेषितौ रावणेनैतौ राक्षसौ शुकसारणौ ॥ १९ ॥

⁸⁵ उभौ—(आश्चर्यम्) हन्त ! कुमारेण विज्ञातौ स्वः । (प्रकाशम्)
आर्य ! आवां खलु राक्षसराजस्य विप्रतिपत्त्या विपद्यमानं राक्षसकुलं
दृष्ट्वास्पदमलममानौ आर्यसंश्रयार्थं वानररूपेण सम्प्राप्तौ ।

⁸⁶ रामः—वयस्य विभीषण ! कथमिव भवान् 'मन्यते !

⁸⁷ विभीषणः—देव ।

एतौ हि राक्षसेन्द्रस्य सम्मतौ मन्त्रिणौ नृप !

प्राणान्तिकेऽपि व्यसने लङ्घ्यं नैव मुञ्चतः ॥ २० ॥

† तर्कयति

⁸³ MONKEYS—Sire, they pretend as the servants of the
revered Kumuda.

⁸⁴ VIBHISHANA—(Attentively having gazed at Suka and
Sāranga) These are not our soldiers and these are not mon-
keys too. These are the demons Suka and Sāranga sent
by Ravana. [19]

⁸⁵ BOTH—(To themselves) Ah ! we have been recognised
by the prince. (Aloud) Sir, seeing the demon-king in
danger by the perversity of the demon-king, and not getting
any place (there), we came disguised as monkeys seeking
the refuge of your noble self.

⁸⁶ RAMA—Friend Vibhishana, how do you feel?

⁸⁷ VIBHISHANA—My lord,

These two are the favourite ministers of the demon

⁹¹ तस्माद्यथाहं दण्डमाज्ञापयतु देवः ।

⁹² रामः—विभीषण ! मा मैवम् ।

⁹³ अनयोः शासनादेव न मे वृद्धिर्भविष्यति ।

क्षयो वा राक्षसेन्द्रस्य तस्मादेतौ विमोचय ॥२१॥

⁹⁴ लक्ष्मणः — यदि विमुञ्चेत् , सर्वस्क्न्धावारं प्रविश्य, परीक्ष
पुनर्मोक्षमाज्ञापयत्वार्यः ।

⁹⁵ रामः—सम्यगभिहितं लक्ष्मणेन । नील ! एवं क्रियताम् ।

⁹⁶ नीलः—यदाज्ञापयति देवः ।

¹⁰⁰ रामः—अथवा एहि तावत् ।

¹⁰¹ उभौ—इमौ स्वः ।

¹⁰² रामः—अभिधीयतां मद्वचनात् ॥ राक्षसेन्द्रः—

¹ दण्डमाज्ञापयितुमर्हति महाराजः ।

king. O lord of men! never will they desert the king of
Lankā even in a calamity that would end their lives. (20)

⁹⁴ Therefore your lordship may order a suitable punishment.

⁹⁵ RĀMA—Vibhīṣaṇa, nay; not so.

⁹⁶ By just punishing these two, there won't be any
gain to me; neither will there be any loss to the demon-king.
Therefore set them free. [21]

⁹⁷ LAKṢMAṆA—If they are to be set free, may your lord-
ship order for their release after they have entered and
looked into all our army.

⁹⁸ RĀMA—Lakṣmaṇa has said aright. Nīla, please do so.

⁹⁹ NĪLA—As my lord commands.

¹⁰⁰ RĀMA—Or, come here please.

¹⁰¹ BOTH—Here we are.

¹⁰² RĀMA—Please convey this message of mine to that
demon-king—

¹⁰³ 'मम दारापहारेण स्वयङ्ग्राहितविग्रहः ।

आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः' ॥ इति ।

¹⁰⁴ उभौ—यदाज्ञापयति देवः । (निष्क्रान्तौ)

¹⁰⁵ रामः—विभीषण । वयमपि तावदानन्तरीयं ¹बलं परीक्षिष्यामहे ।

¹⁰⁶ विभीषणः—यदाज्ञापयति देवः ।

¹⁰⁷ रामः—(रतिक्रम्य, विलोक्य) अस्तमितो भगवान् दिवाकरः ।

प्रति हि, ¹⁰⁸ अस्ताद्रिमंस्तकगतः प्रतिसंहतांशुः

सन्ध्यानुरज्जितवपुः प्रतिभाति सूर्यः ।

रक्तोज्ज्वलांशुकवृते द्विरदस्य कुम्भे

जाम्बूनदेन रचितः पुलको यथैव ॥ २३ ॥

(निष्क्रान्तास्मर्वे)

इति चतुर्थोऽङ्कः

¹ तावदानन्तर्यं ² कुतः

¹⁰³ " Forced to take this war-fare by yourself through the abduction of my wife, I have come as a guest of war desirous of seeing you, (but yet) do not see you. [22]

¹⁰⁴ BOTH—As your lordship commands. (*Exeunt ambo*)

¹⁰⁵ RĀMA—Vibhīṣaṇa, we too shall examine the entire army.

¹⁰⁶ VIBHĪṢAṆA—As my lord commands.

¹⁰⁷ RĀMA—(*Moving along and looking round*) Ey ! the divine sun has set. For, now—

¹⁰⁸ Having gone to the summit of the setting mountain with his rays contracted and body reddened by the twilight, the sun shines like the *Pulaka* ornament made of gold adorning an elephant's fore-head covered with a bright red silk.

(*Exeunt omnes*)

END OF THE FOURTH ACT

अथ पञ्चमोऽङ्कः

(ततः प्रविशति राक्षसकाञ्चुकीयः)

राक्षसकाञ्चुकीयः — क इह भो ! प्रवालतोरणद्वारमश्नुय
(प्रविश्या यो राक्षसः)
कुरुते ।

राक्षसः — आर्य ! अयमस्मि । किं क्रियताम् ?

काञ्चुकीयः — गच्छ, महाराजस्य 'शासनाद् विद्युज्जिह्वावद्
आहूयताम् । (निष्कातः)

राक्षसः — आर्य ! तथा ।

काञ्चुकीयः — अहो इ सख विपद्यमानाभ्युदये 'राक्षसकुले
विपन्नसर्वसाधनस्य निहतवीरपुरुषस्य स्वयं च प्राणसंशयः प्राप्तस्येदानीमपि
प्रसन्नत्वं योगच्छति महाराजस्य बुद्धिः । को हि नाम,

¹वचनाद् ²राक्षसराजकुले

ACT V

(Then enters a demon chamberlain)

THE DEMON CHAMBERLAIN—Hello who is here on
duty at the Coral gate Entrance? (Another demon entering)

DEMON—Sir it is I, what shall I do (for you)?

CHAMBERLAIN—Go, please call Vidyujjihva by the
king's order

DEMON—Well, sir

(Exit)

CHAMBERLAIN—Alas! Even now the mind of the king
has not gained sedateness, although all (his) resources in
the demon race whose prosperity is in danger has failed,
although the heroic warriors are killed and himself has en-
countered danger to his own life For, who, indeed—

१ चलत्तरङ्गाहतभीमवेलमुदीर्णनक्राकुलनीलनीरम् ।

समुद्रमाक्रान्तमवेक्ष्य तस्मै दारप्रदानाद्य करोति शान्तिम् ॥

१ अपि च,

१ प्रहस्तप्रमुखा वीराः कुम्भकर्णपुरस्मराः ।

निहता राघवेणाद्य शक्रजिघाप्ति निर्गतः ॥ २ ॥

२ एवमपि गते,

३ मदनपशगतो महानयार्य सचिरयचोऽप्यनवेक्ष्य वीरमानी ।

रघुकुलरूपमस्य तस्य देवीं जनकसुतां न ददाति योद्धुकामः ॥

३ (प्रविश्य) विद्युज्जिह्वः—अपि सुखमार्यस्य :

४ काञ्चुर्नीयः—विद्युज्जिह्व । गच्छ, १ महाराजवचनाद् राम-
लक्ष्मणयो शिर प्रतिहृतिरानीयताम् ।

१ मदनपरवशा २ महाराजस्य शासनाद्

१ Would not make peace by restoring *his* wife to *him*, even after seeing the sea crossed by *him*?—the sea, with its dreadful shore hit back by the rolling waves and with the blue waters full of alligators rising up [1]

२ Moreover,

३ Heroes such as Prahasta, Kumbhakarna and others have been killed to day by Raghava, and even Indrajit has gone [2]

४ Even in such a plight,

॥ Over-powered by lust and disregarding the ministers' words, this proud hero, keen on fighting, does not give back Janaka's daughter, the queen of that bull of the Raghu race, in order ॥ (face) a great misfortune. [3]

१२ (Entering) VIDYUJJHIVA—How do you do, sir?

१३ THE CHAMBERLAIN-VIDYUJJHIVA, go, please bring the

¹¹ विद्युज्जिह्वः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

¹² कान्चुकीयः—यावदहमपि महाराजस्य प्रत्यन्तरीभविष्यामि ।
(निष्क्रान्तः)

¹³ चिष्कम्भकः

¹⁴ (ततः प्रविशति राजसीगगपरिवृता सीता)

¹⁵ सीता—किन्तु खल्वार्यपुत्रस्यागमनेन प्रह्लादितस्य हृदयस्याद्यावेग इव संवृत्तः । अनिष्टानि निमित्तानि च दृश्यन्ते । एवमपीदानीं¹ हृदयस्य महानभ्युदयो वर्धते । सर्वथेश्वराः शान्तिं कुर्वन्तु । [किण्वुदु अप्यउत्तमस्य आगमनेन पह्लादिभस्स हिभभस्स अस्स आवेओ विभ संयुत्तो । अनिष्टानि निमित्तानि भ दिस्सन्ति । एवं वि दाणि² (अद्यादिभं ?) हिभभस्स महन्तो अन्मुदओ वद्धइ । सम्यहा इस्सरा सन्ति करन्तु ।]

¹⁶ (ततः प्रविशति रावणः)

¹⁷ रावणः—मा तावन् ,

¹ तावत् (दाव)

likeness of the heads of Rāma and Lakṣmaṇa by the order of the king.

¹¹ VIDYUJJHIVA—As the king commands. (Exit)

¹² THE CHAMBERLAIN—I too shall go and wait on the king. (Exit)

¹³ END OF THE INTERLUDE

¹⁴ (Then enters Sītā surrounded by a group of demonesses)

¹⁵ Sītā—How is it, my heart which was delighted by my lord's arrival is somewhat uneasy now? Bad omens too, are noticed. Even thus, my heart's joy is now increasing. By every means, let the gods make it peaceful (for me).

¹⁶ (Then enters Rāvaṇa)

¹⁷ RĀVAṆA—O I forbid (this).

" एषा विहाय भवनं मम सम्प्रयाता -

नारी नवामलजलोद्भवलग्नहस्ता ।

लङ्का यदा हि समरे वशमागता मे

: पौलस्त्यमाशु परिजित्य तदा गृहीता ॥ ४ ॥

" भवति । तिष्ठ तिष्ठ । न खलु न खलु गन्तव्यम् । किं ब्रवीषि ?

'उत्सृज्य त्वा राममुपगच्छामि' इति : आः अपभ्वंस !

" बलादेव गृहीतासि तदा पैश्रवणालये ।

'बलादेव ब्रहीष्ये त्वां हत्वा राघवमाहवे ॥ ५ ॥

" किमनया : यावदहमपि सीतां विलोभयिष्ये । (मदनावेशं निरूप्य)

अहो तु खल्वतुल्यलता कुसुमधन्वनः ! कुतः,

" निद्रां मे निशि विस्मरन्ति नयनान्यालोक्य सीताननं

तत्संश्लेषसुरार्थिनी तनुतरा याता तनुः पाण्डुताम् ।

¹ बलापुनर्गृहीष्ये ² न स्मरन्ति

" This lady Lankā, who has a fresh white lotus held in her hand, and who, when seized after conquering Kubera quickly in battle, came to my possession is now going forth leaving my abode [4]

" Stay, lady, stay Not at all should you go. Do you say—'Leaving you, I go to Rāma'? Ah! pack off

" You were seized only by force then, in Kubera's abode. I will seize you (once again) only by force after killing Rāghava in a battle [5]

" What of her? I will just allure Sītā (Gesticulating the influence of love) Ah! How great the incomparable power of the flower-bowed god! For,—

" B-holding Sītā's face, my eyes forget sleep during the night Coveting the joy of her embrace, my body has

सन्तापं रमणीयवस्तुविषये वध्नाति पुष्पेषुणां -

कष्टं निर्जितविष्टपत्रयभुजो निर्जीयते रावणः ॥ ६ ॥

“ (उपेत्य) सीते ! त्यज त्वमरविन्दपलाशनेत्रे¹ . . .

‘ ‘ ‘ चित्तं हि मानुषगतं मम चित्तनाथे !

‘ ‘ ‘ शस्त्रेण मेऽद्य समरे विनिपात्यमानं

प्रेक्षस्व लक्ष्मणयुतं तव चित्तकान्तम् ॥ ७ ॥

“ सीता—हं मूढः तत्त्वसि रावणकः, यो मन्दरं हस्तेन तुल्यितुकामः।

[हं मूढो खु सि रावणभो, जो मन्दरं हस्तेन तुल्यितुकामो।]

“ (प्रविश्य) राक्षसः²—जयतु महाराजः !

“ एते तयोर्मानुषयोः शिरसी राजपुत्रयोः ।

युधि हत्वा कुमारेण गृहीते त्वत्प्रियार्थिना ॥ ८ ॥

“ रावणः—सीते ! पश्य, पश्य तयोर्मानुषयोः शिरसी ।

¹ विन्दविशालनेत्रे ² कान्तुकीय. -

grown thinner and attained a paleness, and bears suffering in respect of lovely objects. Alas ! Rāvaṇa, whose arms subdued the three worlds, is being vanquished by the flower-arrowed god. [6]

“ (Going near) O Sitā, with eyes resembling lotus-leaves, abandon your mind set on a mortal. O mistress of my heart, see to-day your heart's beloved together with Lakṣmaṇa, felled by my weapon in the battle-field. [7]

“ Sītā—Humph ! you are a silly roarer, as you wish to poise the Mandara mountain on your hand.

“ (Entering) DEMON—Victory to the great king !

“ These two heads are of those two mortal princes, secured after slaying them in battle, by our prince seeking to do good to you. [8]

“ RĀVANA—Sitā, see ; see the heads of those two mortals ;

११ सीता—हा आर्यपुत्र ! [हा अभ्यउत्त ।] (इति मूर्च्छिता पतति)

१२ रावणः—सीते ! भावं परित्यज्यं मानुषेऽस्मिन् गतायुपि ।
अथैवं त्वं विशालाक्षि ! महर्तौ श्रियमाप्नुहि ॥

१३ सीता—(प्रत्यभिज्ञाय) हा आर्यपुत्र ! परिमल-नवकमल-सन्निभे
वेदने परिवृत्तनयने पश्यन्ती अतिधीरा खल्वस्मि मन्दभाग्न । हा
आर्यपुत्र ! एतस्मिन् दुःखसागरे मां निक्षिप्य कुत्र गतोऽसि ! यावत्त
म्रिये । किन्तु खल्वलीकमेतद् भवेत् ! भद्र ! येनासिनार्यपुत्रस्यासदृशं
कृतं तेन मामपि मारय ।

[हा अभ्यउत्त ! परिमलनवकमलसन्निभे यदणे परिवृत्तनयने पश्यन्ती
अतिधीरा खु स्मि मन्दभागा । हा अभ्यउत्त । एतस्मिन् दुःखसागरे मं निक्षिप्य-
विभ्र कहिं गतो सि ? जाव न मरामि । किण्णु अलिभं एदं मये । भद्र !
जेण असिगा अभ्यउत्तस्स असदिसं किदं, तेण मं वि मारेहि ।]

१४ रावणः—व्यक्तमिन्द्रजिता युद्धे हते तस्मिन् नराधमे ।
लक्ष्मणेन सह आत्रा केन त्वं मोक्षयिष्यसे ॥

११ SITA—Ha, my lord! (Falls unconscious)

१२ RĀVANA—Sita, abandoning your love for this mortal
who is dead, secure this very day a great fortune, O large-
eyed lady! [९]

१३ SITA—(Recovering) Alas, my lord! to gaze at the up-
turned eyes in your face resembling a fragrant fresh lotus, I
have been indeed very hard-hearted, unfortunate me! Ha,
my lord! Having cast me into this ocean of misery, where
have you gone? I do not die even. Could all this be
false? Good sir, with the same sword with which this
dreadful deed was wrought on my lord, slay me too.

१४ RĀVANA—When that wretch together with his brother
Lakṣmaṇa has been clearly slain by Indrajit in battle, by
whom will you be released? [७]

१० (नेपथ्ये) रामेण रामेण ।

११ सीता — चिर जीव !

१२ (प्रविश्य) राक्षसः — (सतभ्रमम्) रामेण रामेण ।

१३ रावणः — कथं कथं रामेणेति ?

१४ राक्षसः — प्रसीदतु प्रसीदतु महाराज । अतिपानिवृत्तान्त-
निवेदनत्वरयावस्थान्तर नावेक्षितम् ।

१५ रावणः — ब्रूहि ब्रूहि । किं कृतं मनुजतापसेन ?

१६ राक्षसः — श्रोतुमर्हति महाराज । तेन खलु,

१७ उदीर्णसत्त्वेन महाबलेन लङ्केश्वर त्वामभिभूय शीघ्रम् ।
सलक्ष्मणेनाद्य हि राघवेण प्रसह्य युद्धे निहतः सुतस्ते ॥

१८ रावणः — आ दुरात्मन् ! समरमीरो !

१९ देवाः सेन्द्रा जिता येन दैत्याश्चापि पराङ्मुखाः ।

इन्द्रजित् सोऽपि समरे मानुषेण निहन्यते ॥ १२ ॥

१० (*Behind the curtain*) By Rama, by Rama

११ SITA — Live long !

१२ (*Entering*) RAKSASA — (*Excited*) By Rama, by Rama

१३ RAVANA — What do you mean by 'By Rama' ?

१४ RAKSASA — Pray, pardon, great king ! In my haste to report to you urgent news, the peculiar situation (of yours) was not paid heed to

१५ RAVANA — Speak, speak, what has been done by that mortal ascetic ?

१६ RAKSASA — Deign to listen, great king ! Indeed, he, —

१७ Raghava of excessive courage and great strength, together with Lakshmana, having over powered you soon, has slain your son by force [11]

१८ RAVANA — Ha villain ! coward !

} १९ Would ever Indrajit be slain by a mortal in fight ?

“ राक्षसः — प्रसीदतु प्रसीदतु महाराजः । महाराजपादमूले कुमारमन्तरेणानृतं नामिधीयते ।

“ रावणः—हा वत्स ! मेघनाद । (इति मूर्छितः पतति)

“ राक्षसः—महाराज, समाश्वसिहि समाश्वसिहि !

“ रावणः—(प्रत्यभिज्ञाय)

हा वत्स ! सर्वजगतां ज्वरकुत् ! कृतास्त्र !

हा वत्स ! वासयजिदानतवैरिचक्र !

हा वत्स ! धीर ! गुरुवत्सल ! 'युद्धशौण्ड'

हा वत्स ! भामिह विहाय गतोऽसि कम्मात् ॥१३॥

(इति ^२मोहमुपगत)

“ राक्षसः — हा धिक् ! त्रैलोक्यविजयी लङ्केश्वर एतामवस्थां प्रापितो हतकेन विधिना । महाराज, समाश्वसिहि समाश्वसिहि ।

^१ युद्धशूर ^२ इति पतति

when gods inclusive of Indra have been vanquished, and daityas turned away by him? [12]

“ RĀKṢASA—Be pleased, be pleased, great king A lie about the prince is never uttered before your majesty.

“ RĀVANA—Ha my child, Meghanāda!

(Falls down in a swoon)

“ RĀKṢASA—Great king! take heart, take heart

“ RĀVANA—(Recovering) Ha! my child, versed in arms, and a torment to all worlds! Alas! my dear conqueror of Indra, who had humbled the whole circle of your enemies! Alas! my son, a hero, dear to your parents and skilled in fight! Alas! my dear boy! why have you gone away leaving me here? [13] (Swoons)

“ RĀKṢASA—O lie upon it! The lord of Lanka

१० रावणः— (समाश्रय) इदानीमनर्थहेतुमूतया सीतया किमनया,
त्रैलोक्यविजयविफलयोऽपलया श्रिया च ? किं भोः कृतान्तहतक !
अद्यापि भयविह्वलोऽसि ?

११ इदानीमपि निःस्नेहो वत्सेनेन्द्रजिता विना ।

कष्टं कठोरहृदयो जीवत्येष दशाननः ॥ १४ ॥

(इति सन्तोषात् पतति)

१२ राक्षसः— 'हा ! भो रजनीचरवीराः' ! एवं गते राजन्यन्तः-
कक्ष्यास्थिता रक्षिणश्चाप्रमत्ता भवन्तु भवन्तः ।

१३ (नेपथ्ये) 'भो भो रजनीचरवीराः ! समरमुखनिरस्तप्रहस्तनिकुम्भ-
कुम्भकर्णेन्द्रजिद्विकलबलजलधिजनितमयचकितविमुक्ताः ! चपलपलायन-

१ वीरा ! अन्तःकक्ष्या०

the conqueror of the triple world, has been brought to this state by the accursed fate ! Great king, take heart, take heart !

१० RĀVAṆA—(Recovering) Now, of what good is this Sītā, the cause of misfortunes ? and this fickle fortune which will be useless even after the conquest of the three worlds ? What, Oh, accursed death ! even now are you shuddering with fear ?

११ Devoid of affection and without the dear son Indrajit, O misery ! this hard-hearted Rāvaṇa lives still. [14]

(Falls down in grief)

१२ RĀKṢASA—Alas ! O you demon heroes ! when the king is in such a state, you, guards in the inner apartments, should be watchful.

१३ (Behind the curtain) O, you demon warriors, turning your backs timidly in fright caused by the ocean like army getting dispirited by the death of Prahasta, Nīkumbha,

मनुचितमविरतममरसमराणि जितवतां भवतामथ च 'विश्वविजयविल्यात-
विशद्वाहुशालिनि मर्त्यत्र स्थितवति लङ्केश्वरे' १.

१ रावणः—(श्रुत्वा, सामर्पम्) 'गच्छ, भूयो ज्ञायतां वृणन्तः ।

२ राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु
महाराजः । एष हि रामः ।

३ धनुषि निहितबाणस्त्वामतिक्रम्य गर्वा-
द्वरिगणपरिवारो हाससम्फुल्लनेत्रः ।

रणशिखसि सुतं ते पातयित्वा तु राज-
नभिपतति हि लङ्कां सन्दिधुषुर्यथैव ॥१५॥

४ रावणः—(सहस्रोत्थाय, सरोषम्) कासौ ! कासौ ! (असिमुद्यम्य)

१ विश्वलोकविजयः । लङ्केश्वरे । तस्मादप्रपत्ता भवन्तु भवन्तः ।

२ गच्छ, ज्ञायतां ... । लङ्केश्वरः

Kumbhakarna and Indrajit in the van of battle! This
timorous fight does not become of you who have won
the battles against the gods successively ; and more so when
our master, the lord of Laṅkā, adorned with his twenty
arms renown for conquering the entire universe is still here.

१ RĀVAṆA—(*Listening angrily*) Go, get more news.

२ RĀKṢASA—As the great king commands! (*Exit and
re-enter*) Victory, great king! This Rāma.

३ Having fixed an arrow to his bow ignoring you in
his arrogance and having slain your son in the van of the
fight, he,—with the train of his monkey-troops, his eyes
wide open as he is smiling,—is rushing towards Laṅkā, as
if to set it ablaze. [15]

४ RĀVAṆA—(*Suddenly rising in rage*) Where is he?
Where is he? (*Raising his sword*)

“ वज्रीभकुम्भतटभेदकठोरधारः

क्रोधोपहारमसिरेप विधास्यति त्वाम् ।

सम्प्रत्यवन्त्वानिमिषा इह मत्करस्थः

क्षुद्र ! क्व यास्यसि कुतापस ! तिष्ठ-तिष्ठ ॥१६॥

“ राक्षसः—महाराज ! अलमतिसाहसेन ।

“ सीता—अनिष्टान्यनर्हाण्यनिमित्तानीदानीं कुर्वतो रावणस्याचिरेण मरणं भविष्यति । [अनिष्टानि अणुराणि अणिमित्तानि इदानीं करअतस्स रावणस्त अचिरेण मरणं भविस्सदि ।]

“ रावणः—अस्याः कारणेन बहवो आंतरः सुताः सुहृदश्च मे निहताः । तस्मादमित्रविषयमस्या हृदयं मित्रा कृष्टान्त्रमालालङ्घितः । तस्मादमित्रविषयमस्या हृदयं मित्रा कृष्टान्त्रमालालङ्घितः । तस्मादमित्रविषयमस्या हृदयं मित्रा कृष्टान्त्रमालालङ्घितः ।

“ राक्षसः—प्रसीदतु प्रसीदतु महाराजः । ^१अलमलमिदानीमरि-

^१ अलमले स्त्रीवधो न कर्तव्यः

“ This sword, whose edge is hardened by the cleaving of the wide temples of the elephants of Indra and which I hold in my hand here, shall make you an offering to my wrath. Let the gods protect you. Vile fellow, whither are you going? Stay, stay; you miserable ascetic.

“ RĀKṢASA—O great king, do not be too rash

“ Sītā—Very soon there shall be the death of Rāvaṇa who now does unpleasant, unworthy and purposeless deeds.

“ RĀVANA—On account of this woman, so many brothers, sons and friends of mine have been slain. Hence, having cleaven her heart, the home of enmity, and adorned with the garland of her entrails, I shall destroy the whole host of monkeys together with the two mortals, with a blow from my sword which is like a thunder-bolt.

“ RĀKṢASA—Be pleased, be pleased O king! Enough

बलाबलेपमन्तरेणानवरतवृथाप्रयासेन । अवश्यं स्त्रीबधो न कर्तव्यः ।

¹³ रावणः—तेन हि 'स्यन्दनमानय ।

¹⁴ राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु महाराजः । इदं स्यन्दनम् ।

¹⁵ रावणः—(रथमाह्वय)

समावृतं सुरैरद्य सीते द्रक्ष्यसि राघवम् ।

मम चापच्युतैस्तीक्ष्णैर्बाणैराक्रान्तचेतसम् ॥१७॥

(निष्क्रान्तः सपरिवारो रावणः)

¹⁶ सीता—ईश्वराः । आत्मनः कुलसदृशेन चारित्र्येण यद्यहमनु-
साराभार्यपुत्रम्, आर्यपुत्रस्य विजयो भवतु । [इत्यथ । अत्तणो कुल-
सदृशेन चारित्र्येण यदि अहं अणुसराभिः अप्युत्तं, अप्युत्तस्मिन् विजयो
होतुः ।]

(निष्क्रान्ता)

इति पञ्चमोऽङ्कः

¹ शिष्टमानीयतां स्वप्नः

of endless vain efforts against the arrogance of the enemy's army, now. And surely a woman should not be put to death.

¹³ RĀVANA—Well then, get my chariot.

¹⁴ RĀKṢASA—As the great king commands. (*Exit and re-enter*) Victory to the great king! Here is the chariot.

¹⁵ RĀVANA—(*Mounting the chariot*) To-day, Sita, you shall see Rāma surrounded by gods (and) his heart beset with sharp arrows shot from my bow. [17]

(*Exit Rāvana with retinue*)

¹⁶ Sītā—O gods! If I have been following my lord with the faithfulness befitting my family (tradition), may my lord be victorious.

(*Exit*)

END OF THE FIFTH ACT

अथ षष्ठोऽङ्कः

(ततः प्रविशति विद्याधरास्त्रयः)

१ सर्वे—एते स्मो भो ! एते स्म ।

२ प्रथमः— इक्ष्वाकुवंश-विपुलोज्ज्वल-दीप्तकेतोः

३ द्वितीयः— रामस्य रावणवधाय कृतोद्यमस्य ।

४ तृतीयः— सङ्ग्रामदर्शन-कुतूहल-वद्ध-चित्ताः

५ सर्वे— प्राप्ता वयं हिमवतः शिखरात् प्रतूर्णम् ॥

६ प्रथमः— चित्ररथ ! एते देवदेवर्षिसिद्धविद्याधरादयो निरन्तरं
नमः कृत्वा स्थिताः । तस्माद्वयमप्येतेषामेतान् गणान् परिहरन्तं स्वैर-
मेकान्ते स्थित्वा रामरावणयोर्युद्धविशेषं पश्यामः ।

ACT VI

(Then enter three Vidyādharas)

१ ALL—Here we are, Oh! here we are!

२ THE FIRST—Of Rāma, the large, bright and radiant standard of the Ikṣvaku race,

३ THE SECOND—Of Rāma engaged in the destruction of Rāvaṇa,

४ THE THIRD—The fight (of that Rāma), our minds are filled with eagerness to behold

५ ALL—(Hence) we have swiftly arrived (here) from the peak of the Himālayas [1]

६ THE FIRST—Citraratha! These gods, godly sages, Siddhas, Vidyādharas, and such others are here crowded in the sky. Hence, we too, avoiding the groups of these and remaining aloof, shall freely behold the strange fight between Rāma and Rāvaṇa

⁹ उभौ—बाढम् । (तथा कृत्वा)

¹⁰ प्रथमः—अहो प्रतिभयदर्शनीया सखियं युद्धभूमिः । इह हि,

¹¹ रजनिचरशरीरनीरकीर्णा

कपिवरवीचियुता वरासिनक्रा ।

उदधिरिव विभाति युद्धभूमी

रघुवरचन्द्रशरांशुवृद्धवेगा ॥ २ ॥

¹² द्वितीयः—एवमेतत् ।

¹³ एते पादपशैलभग्नशिरसो मृष्टिप्रहारैर्हताः

क्रुद्धैर्वानरयूथपैरतिवलैरुत्पुच्छकर्णैर्वृताः ।

कण्ठग्राहविष्टतुङ्गनयनैर्दण्डोष्टतीव्रैर्मुखैः

शैला वज्रहता इवाशु समरे रक्षोमणाः पातिताः ॥

¹ रक्षोवराः

² BORN—Very well.

(They do so)

³ THE FIRST—Lo! This battle-field is an abhorring sight. Here, indeed,

⁴ This battle-field appears like an ocean flooded with the water-like corpses of demons, full of wave-like monkey heroes, (infested) with sharp swords that are like crocodiles and where the tides surge with the beam-like arrows of the moon-resembling Rāma. [2]

⁵ THE SECOND—Just so.

⁶ These Rākṣasa troops,—their heads broken with trees and rocks, slain by blows from the fists, surrounded by the enraged monkey captains who are of great might and have their tails and ears made erect, with eyes upturned and protruding as they are strangled, and with faces fierce on account of bitten lips,—are rapidly felled in the fight, like mountains by the thunderbolt of Indra. [3]

॥ तृतीयः—एते चापि द्रष्टव्या भवन्त्याम् ;

॥ निशित-निमल-खट्वाः क्रोधप्रस्फारिताक्षा
विमल-विकृत-दंष्ट्रा नीलजीमूतकल्पाः ।
हरिगणपतिसैन्यं हन्तुकामाः समन्ताद्

१रभस-विवृत-वक्त्रा राक्षसाः २सम्पतन्तः ॥४॥

॥ प्रथमः—अहो तु खल,

॥ बाणाः पात्यन्ते राक्षसैर्वानरेषु

॥ द्वितीयः—शैलाः क्षिप्यन्ते वानरैर्नेत्रैर्ऋतेषु ।

॥ तृतीयः—मुष्टिप्रक्षेपैर्जानुमङ्घ्र्यैश्च

॥ सर्वे—मीमश्चित्रं भोः ! सम्प्रमर्दः प्रवृत्तः ॥

॥ प्रथमः—रावणमपि पश्येतां भवन्तौ,

१ रभसविकृतवक्त्रा २ सम्पतन्ति

१३ THE THIRD—And these too, should be seen by both of you,

१४ With sharp and bright swords, with eyes widened by rage, with shining but hideous teeth, these demons resembling blue clouds, are rushing in from all sides, with mouths gaping in their speed, desirous of slaying the troops of the leaders of the monkey host [4]

१५ THE FIRST—Oh, indeed !

१६ Arrows are showered by the Rakshasas upon the monkeys,

१७ THE SECOND—Mountains are hurled by the monkeys upon the demons,

१८ THE THIRD—And with blows from fists and the inter twining of knees,

१९ ALL—Lo, a terrible and strange fight has started. [5]

२० THE FIRST—Look both of you at Rāvaṇa,—

११ कनक-रचित-दण्डां शक्तिमुल्लालयन्तं
 'विमल-विकृत-दंष्ट्रं' स्पन्दनं वाहयन्तम् ।
 उदय-शिखरि-मध्ये पूर्णचिम्बं शशाङ्कं
 ब्रह्मिव भगणेशं राममालोक्य रुष्टम् ॥ ६ ॥

१२ द्वितीयः—राममपि पश्येतां भवन्तौ ।

१३ सव्येन चापमवलम्ब्य करेण वीर-
 मन्येन सायकवरं परिवर्तयन्तम् ।
 भूमौ स्थितं रथगतं रिपुमीक्षमाणं
 क्रौञ्चं यथा गिरिवरं युधि कार्तिकेयम् ॥ ७ ॥

१४ तृतीयः—हहह !

१५ रावणेन विमुक्तेयं शक्तिः कालान्तकोपमा ।

रामेण स्मयमानेन द्विधा छिन्ना धनुष्मता ॥ ८ ॥

१ विकृतवदनदंष्ट्रं

११ Whirling a spear of gold handle and driving the chariot, displaying bright and hideous teeth, and furious on seeing Rāma, like the planet (Rāhu) on beholding the full-orbed moon, the lord of all the stars, on the central peak of the East mount (6)

१२ THE SECOND—Behold Rāma also,—

१३ Holding the bow in his left hand and turning a fierce good arrow by the other, himself standing on the ground and gazing at the foe seated in the chariot, just as the war-god (Kārtikeya) gazes in battle at the great Krauñca mountain. (7)

१४ THE THIRD—Ha, ha, ha !

१५ This spear, resembling Death and hurled by Rāvaṇa, has been split into two by the smiling archer Rāma. (8)

॥ प्रथमः—शर्वित निपातितां दृष्ट्वा क्रोधविस्फारितेक्षणः ।

रामं प्रत्यैषवं वर्षमभिवर्षति रावणः ॥ ९ ॥

॥ द्वितीयः—अहो रामस्य शोभा !

॥ एता रावणजीमूताद्वाणधारा विनिस्सृताः ।

विभान्ति रामभासाद्य वारिधारां वृषं यथा ॥ १० ॥

॥ तृतीयः—एष एषः;

॥ कनक-रचित-चापं तीक्ष्णमुद्यम्य शीघ्रं

रण-शिरसि सुघोरं बाणजालं विधून्वन् ।

रथगतमभियान्तं रावणं याति पद्भ्यां

गजपतिमिव मत्तं तीक्ष्णदंष्ट्रो मृगेन्द्रः ॥ ११ ॥

॥ सर्वे—अये, ज्वलित इव प्रभयायं देशः । किन्तु खल्विदम् !

॥ THE FIRST—Beholding his spear hit down, Rāvaṇa, with eyes widened by rage, is pouring a shower of arrows upon Rāma. [9]

॥ THE SECOND—Ah, the beauty of Rāma !

॥ These arrow-showers pouring down from the cloud, viz., Rāvaṇa, and falling on Rāma, look like a shower of water pouring on a bull. [10]

॥ THE THIRD—And here, (he),

॥ Swiftly raising his fierce bow made of gold and throwing out a dreadful net work of arrows in the van of the fight, advances on foot towards Rāvaṇa mounted on a chariot and rushing against him like a sharp-toothed lion advancing towards a rutting tusker. [11]

॥ ALL—Ey, this place is ill up, as it were, with a radiance. What could this be?

" प्रथमः — आ ! युद्धसामान्यजनितशङ्केन महेन्द्रेण प्रेषितो मातलिचाहितो रथः ।

" द्वितीयः—उपस्थितं मातलिं दृष्ट्वा तस्य वचनाद्रथमारूढवान् रामः ।

" तृतीयः—एष हि,

■ सुरवर-जय-दर्प-देशिकेऽस्मिन्

दितिसुत-नाशकरे रथे विभाति ।

रजनिचर-विनाश-कारणः सन्

त्रिपुरवधाय यथा पुरा कपर्दी ॥ १२ ॥

" प्रथमः—अहो महत् प्रवृत्तं युद्धम् ।

" शरवर-परिपीत-क्षीयवाणं नरवर-नैर्ऋतयोः समीक्ष्य युद्धम् ।

विरत-विविध-शस्त्रपातमेते हरिवर-राक्षससैनिकाः स्थिताश्च ॥

¹ सुरवरविजयप्रदेशिकेऽस्मिन् ² विनाशकारणेसिखिपुरम्

" THE FIRST—Ah! It is the chariot driven by Matali and sent by the great Indra who is apprehensive as the fight is so equal!

" THE SECOND—Seeing Matali standing by his side, Rāma has mounted the chariot, on his words.

" THE THIRD—And he,

■ Being instrumental to the demon's destruction, shines in this chariot which is the destroyer of Diti's children and the guide for Indra's victory and valour, just like Śiva (who shone) before at the massacre of the Three Cities. [12]

" THE FIRST—Oh! a great fight has come up!

" These soldiers of the monkey-chief and of the demon having given up the hurling of different weapons, stand simply gazing at the fight between the demon and the king

॥ द्वितीयः—अहो तु खलु,

३९ चारीभिरेतौ परिवर्तमानौ रथे स्थितौ बाणगणान् वमन्तौ ।
स्वरादिमजालैर्धरणिं दहन्तौ सूर्याविव द्वौ नभसि भ्रमन्तौ ॥

४० तृतीयः—रावणमपि पश्येतां भवन्तौ ।

४१ शरैर्ममवेगैर्हयान् मर्दयित्वा ध्वजं चापि शीघ्रं बलेनाभिहत्य ।
महद्बाणवर्षं सृजन्तं नदन्तं हसन्तं नृदेवं भृशं भीषयन्तम् ॥५॥

४२ प्रथमः—एष हि रामः ।

४३ स्थानाक्रामण-वामनीकृत-तनुः किञ्चित् समाश्वास्य वै
तीव्रं बाणमवेक्ष्य रक्तनयनो मध्याह्नसूर्यप्रभः ।

व्यक्तं मातलिना स्वयं नरपतिर्दत्तास्पदो वीर्यवान्

क्रुद्धः संहितवान् वरास्त्रममितं पैतामहं पार्थिवः ॥

of men, wherein the sharp arrows are swallowed by the excellent shafts. [19]

४३ THE SECOND—Ah, indeed !

३९ These two seated in chariots moving round with war-like motion, and discharging flights of arrows, are like two Suns wandering in the sky, scorching the earth through the net-works of their rays. [14]

४० THE THIRD—Both of you look at Rāvaṇa also, who,

४१ Having hit down the horses with arrows of terrible speed and swiftly having attacked the banner by force, has been roaring and creating a great shower of arrows and is trying much to frighten the lord of men who is smiling.

४२ THE FIRST—Here is Rāma—

४३ His body is dwarfed as he stands firm repelling a charge ; and after taking breath a little, seeing a pointed arrow he is with blood-red eyes glowing like the mid-day sun ; the heroic lord of men is now openly given a clear course by

" द्वितीयः—एतदस्त्रम् ,

" रघुवरभुजवेग-विप्रमुक्तं ज्वलन-दिवाकर-युक्त-तीक्ष्णधारम् ।
रजनिचरवरं निहत्य सङ्क्षये पुनरभिगच्छति राममेव शीघ्रम् ॥

" सर्वे—हन्त निपातितो रावणः ।

" प्रथमः—रावणं निहतं दृष्ट्वा पुष्पवृष्टिर्निपातितः ।

एता नदन्ति गम्भीरं मेर्यस्त्रिदिवसन्ननाम् ।

" द्वितीयः—भवतु । सिद्धं देवकार्यम् ।

" प्रथमः—तदागम्यताम् । वयमपि तावत् सर्वहितं रामं
संभावयिष्यामः ।

" उभौ—वाढम् । प्रथमः कल्पः ।

(निष्क्रान्तास्तवै)

" विष्कम्भकः^१

^१ पतितो... ^२ दिवदभ्युता ^३ मेर्यस्त्रिदिवसन्ननाम् ^४ इति पद्योऽङ्कः

Mitali himself; and getting enraged, the king has fixed the unrivalled excellent missile provided over by Brahma. [16]

" THE SECOND—This missile,

" Discharged by the force of Rāma's arm, its sharp edge associated with Fire and Sun, will soon come back to Rāma himself, after slaying the demon-king in battle. [17]

" ALL—Ah, Rāvaṇa is hit down !

" THE FIRST—Seeing Rāvaṇa hit down, a shower of flowers has poured down; and these drums of gods are roaring loudly. [18]

" THE SECOND—Well; the task of the gods has been accomplished.

" THE FIRST—Come along, then. We also shall greet Rāma, the benefactor of all

" BOTH—Well; an excellent idea. (Exeunt omnes)

" END OF THE PRELUDE

⁵² (ततः प्रविशति रामः)

⁵³ रामः—

हत्वा रावणमाहवेऽद्य तुरसा मद्भाणवेगादितं
कृत्वा चापि विभीषणं शुभमर्ति लङ्केश्वरं साम्प्रतम् ।
तीर्त्वा चैवमनल्पसत्त्वचरितं दोभ्यां प्रतिज्ञार्णवं
लङ्कामभ्युपयामि वन्धुसहितः 'सीतां समाश्वासितुम् ॥

⁵⁴ (प्रविश्य) लक्ष्मणः — जयत्वार्यः । आर्य । एषा द्वार्यार्यस्य
समीपमुपसर्पति ।

⁵⁵ रामः—वत्स लक्ष्मण ।

⁵⁶ "अपायाच्च" हि वैदेह्या उपिताया रिपुक्षये ।

दर्शनात् सांप्रतं धैर्यं मन्युर्मे वारयिष्यति ॥ २० ॥

⁵⁷ लक्ष्मणः—यदाज्ञापयत्वार्यः ।

(निष्क्रान्तः)

¹ सीताममाश्वस्तने ² अपायाच्च हि

⁵⁸ (Then enters Rāma)

⁵⁹ RĀMA—Very soon having slain Rāvana who was hurt by the force of my shafts in battle to day, having also made the virtuous-minded Vibhīṣana lord of Laṅkā now, and having thus swam with both my arms across the ocean of vows of no insignificant spirited deeds (—roamings of sea-creatures—), I shall proceed together with my relatives to Laṅkā in order to console Sitā. [19]

⁶⁰ (Entering) LAKṢMAṆA—Victory to my brother ! Brother, my noble sister-in-law is approaching you here.

⁶¹ RĀMA—Dear Lakṣmaṇa,

⁶² Because of her misfortune, anger checks my courage now from beholding Vaidhī who has dwelt in the house of an enemy. [20]

⁶³ LAKṢMAṆA—As my brother commands.

(Exit)

¹¹ (प्रविश्य) विभीषणः—जयतु देवः !

¹² एषा हि राजंस्तव धर्मपत्नी त्वद्वाहुवीर्येण विधूतदुःखा ।
लक्ष्मीः पुरा दैत्यकुलं व्युतेव तव प्रसादात् समुपस्थिता सा ॥

¹³ रामः—विभीषण ! तत्रैव तावत्तिष्ठतु रजनिचरावमर्शजात-
कर्मणा ¹ इक्ष्वाकुकुलस्याङ्गभूता राजानं दशरथं पितरमुद्दिश्य न युक्तं
मो लङ्काधिपते । मां द्रष्टुम्² । अपि च,

¹⁴ मज्जमानमकार्येषु पुरुषं विषयेषु वै ।

निवारयति यो राजन् स मित्रं रिपुरन्यथा ॥२२॥

¹⁵ विभीषणः—प्रसीदतु देवः ।

¹⁶ रामः—नार्हति भवानतः परं पीडयितुम् ।

¹ इक्ष्वाकुकुलजङ्गभूता A; इक्ष्वाकुकुलावमानसमुद्यनपताकाभूता B

² द्रष्टुम्

¹⁷ (*Entering*) VIBHISHANA—Victory to my lord !

¹⁸ Here has come, O king ! that faithful wife of yours, whose misery has been removed by the valour of your arms and who is like goddess Lakṣmī formerly released from the demon's house, by your favour. [21]

¹⁹ RĀMA—Vibhīṣaṇa, let her stay here alone; sullied by the contact of the demon, she has become a stigma on the Ikṣvaku family. O lord of Lankā, with due regard to king Daśaratha, my father, it is not proper that she should see me. Moreover—

²⁰ O king ! one who prevents a person from being merged in unworthy objects of the senses is a friend; contrary to this, is a foe. [22]

²¹ VIBHISHANA—May it please you, my lord !

²² RĀMA—You should not trouble me any further.

“ (प्रविश्य) लक्ष्मणः—जयत्वार्य ! आर्यस्याभिप्रायं श्रुत्वैवाग्नि-
प्रवेशाय प्रसादं प्रतिपालयत्यार्या । ॥ २२ ॥

“ रामः—लक्ष्मण ! अस्या पतिव्रतायाश्छन्दमनुतिष्ठ ।

“ लक्ष्मणः—यदाज्ञापयत्यार्यं । (परिक्लम्य) भो ! कष्टम् ।

“ विज्ञाय देव्याः शौचं च श्रुत्वा चार्यस्य शासनम् ।

धर्मस्नेहान्तरे न्यस्ता बुद्धिर्दोलायते मम ॥ २३ ॥

“ कोऽत्र ?

“ (प्रविश्य) हनुमान्—जयतु कुमार !

“ लक्ष्मणः—हनुमन् ! यदि ते शक्तिरस्ति, एवमाज्ञापयत्यार्यं ।

“ हनुमान्—अत्र किं तर्कयति कुमार !

“ लक्ष्मणः—निष्फलो मम तर्कः । “अथवा वयमार्यस्याभिप्राय-
मनुवर्तितार । गच्छामस्तावन् ।

1 किञ्चिद्गत्वा 2 ननु वयमार्यस्याभिप्रायमनुवर्तयितार A ०वर्तयिष्याम B

“ (*Entering*) LAKSHMANA—Victory to my brother ! Just after hearing your intention, sister in law awaits your permission to enter into fire

“ RĀMA—Lakshmana, act as per the wish of her who is devoted to her husband

“ LAKSHMANA—As my brother bids (*Walking along*)

“ O alas ! knowing the chastity of the queen and also hearing my brother's command, my mind placed betwixt duty and affection is swinging [23]

“ Oh, who is there ?

“ (*Entering*) HANUMĀN—Victory to the prince !

“ LAKSHMANA—Hanuman, if you are able (tell me what to do), thus orders my brother

“ HANUMĀN—What does the prince consider in this ?

“ LAKSHMANA—My consideration is in vain Or, we

¹⁵ हनुमान्—यदाज्ञापयति कुमारः । (निष्क्रान्ते)

¹⁶ (प्रविश्य) लक्ष्मणः—प्रसीदस्वार्थः । आर्य ! आश्चर्यमाश्चर्यम् ।
एषा सार्या, *delicious*

¹⁷ विकसितशतपत्रदामकल्पा ज्वलनमिहाशु विमुक्तजीविताशा ।
श्रममिह तव निष्फलं च कृत्वा प्रविशति पद्मवनं यथैव हंसी ॥

¹⁸ रामः—आश्चर्यमाश्चर्यम् । लक्ष्मण ! निवारय; निवारय ।

¹⁹ लक्ष्मणः—यदाज्ञापयस्वार्थः ।

²⁰ (प्रविश्य) हनुमान्—जयतु देवः ।

²¹ एषा कनकमालेव ज्वलनाद्वर्धितप्रभा ।

पावना पावकं प्राप्य निर्विकारमुपागता ॥ २५ ॥

¹ (तथा कृत्वा, प्रविश्य) ² पक्तावर्धितप्रभात् । पावकप्रयत्नं प्राप्य...

are only to carry out the intention of my noble brother.
We shall go.

¹⁵ HANUMĀN—As the prince bids. (Exeunt ambo)

¹⁶ (Entering) LAKṢMĀYA—May it please you brother!
Brother, a very great wonder! My noble sister-in-law here,

¹⁷ Resembling almost a garland of full-blown lotuses,
rendering all your efforts purposeless and abandoning all
hopes of life, enters swiftly into the fire here, just as a
female swan enters into a lotus grove. [24]

¹⁸ RĀMA—Really a great wonder! Lakṣmaṇa, prevent,
prevent (her).

¹⁹ LAKṢMĀYA—As my brother bids.

²⁰ (Entering) HANUMĀN—Hail, my lord!

²¹ This pure lady, like a gold necklace, having gained
contact with the purifying fire, unaffected has come out
with lustre increased by the flames. [25]

॥ रामः—(प्रविश्यम्) किमिति, किमिति ?

॥ लक्ष्मणः—अहो आश्चर्यम् !

॥ (प्रविश्य) 'सुग्रीवः—जयतु देवः !

॥ को नु खल्वेव जीवन्तीमादाय जनकात्मजाम् ।

प्रणम्यरूपः सम्भूतो ज्वलतो हव्यवाहनात् ॥ २६ ॥

॥ लक्ष्मणः—अये, अयमार्या पुरस्कृत्येत एवामिवर्तते भगवान् विभावसुः !

॥ रामः—अये, अयं भगवान् हुताशनः ! उपसर्पामस्तावन् ।

(सर्वे उपसर्पन्ति)

॥ (ततः प्रविशत्यग्निः सीतां ग्रहीत्वा)

॥ अग्निः—एष भगवान् नारायणः ! जयतु देवः !

॥ रामः—भगवन्, नमस्ते ।

१ विभीषणः २ अये, भगवान् विभावसुः A;भगवानग्निः ।
गच्छामस्तावत् B ३ (परिक्रामन्ति)

॥ RĀMA—(Astonished) What, what is it ?

॥ LAKṢMAṆA—Oh, wonder !

॥ (Entering) SUGRĪVA—Victory, my lord !

॥ Who, indeed, is this of respectable form that has sprung out of the blazing fire, bearing Janakā's daughter alive? [26]

॥ LAKṢMAṆA—Ey, here is the divine Fire coming just this way, leading the worthy lady.

॥ RĀMA—O, this is the Fire god ! We will go to meet him. (All go near him)

॥ (Then enters Fire, bearing Sītā)

॥ FIRE—This is god Nārāyaṇa, Victory, my lord !

॥ RĀMA—O God ! I salute you.

" अग्निः— न मे नमस्कारं कर्तुमर्हति देवेशः ।

⁹⁰ इमां गृहीष्व राजेन्द्र ! सर्वलोकनमस्कृताम् ।

अपापामक्षतां शुद्धां जानकीं पुण्योत्तम ॥ २७ ॥

⁹¹ अपि च,

" इमां भगवतीं लक्ष्मीं जानीहि जनकात्मजाम् ।

सा भवन्तमनुप्राप्ता मानुषीं तनुमास्थिता ॥ २८ ॥

⁹² रामः—अनुगृहीतोऽसि ।

" जानतापि च वैदेह्याः शुचितां धूमकेतन ।

प्रत्ययार्थं हि लोकानामेवमेव मया कृतम् ॥ २९ ॥

⁹³ (नेपथ्ये दिव्यगन्धर्वा गायन्ति)

" नमो भगवते त्रैलोक्यकारणाय नारायणाय ।

" ब्रह्मा ते हृदयं जगत्त्रयपते ! रुद्रश्च कोपस्तव

नेत्रे चन्द्रदिवाकरौ सुरपते ! जिह्वा च ते भारती ।

⁹⁴ FIRE—You, the lord of gods, should not salute me.

⁹⁵ O lord of kings and best of men! accept this sinless, unscathed and pure Jānakī who is respected by all the worlds. [27]

⁹⁶ Further,

⁹⁷ Know this daughter of Janaka to be goddess Lakṣmī; she has come to you, putting on a human body.

⁹⁸ RĀMA—I am beholden to you.

⁹⁹ O smoke-bannered god! it was just to convince the people that such a thing was done by me, although I knew quite well Vaiḍeḥī's purity. [29]

¹⁰⁰ (Behind the curtain, celestial gandharvas sing)

¹⁰¹ Salutations to god Nārāyaṇa, cause of the three worlds!

¹⁰² Brahma is Your heart, O lord of the three worlds!

सत्रहोन्द्रमरुद्गुणं त्रिभुवनं सृष्टं त्वयैव प्रभो !

सीतेयं जलसम्भवालयरता विष्णुर्मवान् गृह्यताम् ॥

⁹⁸ (पुनर्नेपथ्ये अगरे गायन्ति)

⁹⁹ मग्नेयं हि जले वराहवपुषा भूमिस्त्वयैवोद्धता

विक्रान्तं भुवनत्रयं सुरपते ! पादत्रयेण त्वया ।

स्वैरं रूपमुपस्थितेन भवता देव्या यथा साम्प्रतं

इत्वा रायणमाहवे न हि तथा देवाः समाश्वासिताः ॥

¹⁰⁰ अग्निः — भद्रमुख ! एते देवदेवर्षिसिद्धविद्याधरगन्धर्वाप्सरोगणाः स्वविभवैर्भवन्तं वर्धयन्ति ।

¹⁰¹ रामः—¹अनुगृहीतोऽसि ।

¹ नमोऽस्तु सर्वदेवेभ्यः

Rudra is your wrath. The Moon and Sun are your two eyes; the Goddess of Speech is your tongue. O lord of the gods! the three worlds, together with Brahma, Indra and the hosts of Maruts were created only by you. O lord! this Sītā is She (Lakṣmī) who is attached to her lotus-dwelling; You are Viṣṇu. Please accept her. [30]

⁹⁸ (Once again others sing behind the curtain)

⁹⁹ This earth which had sunk under water was raised only by You in the body of a Boar. O lord of gods! these three worlds were encompassed by you with three strides. The gods were not so much comforted then by the slaying of Rāvaṇa in battle, as they have been now by you who are with your queen putting on (human) forms out of your own free will. [31]

¹⁰⁰ FIRE.—Sweet-faced sir, these hosts of gods, godly sages Siddhas, Vidyādharas, Gandharvas and Apsaras congratulate you in accordance with their status.

¹⁰¹ RĀMA—I am obliged (to them).—

¹⁰³ अग्निः—भद्रमुख ! अभिषेकार्थमित इतो भवान् । (निष्क्रान्तौ)

¹⁰⁵ रामः—'यदाज्ञापयति भगवान् !

¹⁰⁴ (नेपथ्ये) जयतु देवः ! 'जयतु स्वामी ! जयतु भद्रमुखः !

जयतु महाराजः ! जयतु रावणान्तकः ! जयत्वायुष्मान् !

¹⁰⁵ विभीषणः¹—एष एष महाराजः,

¹⁰⁶ तीर्त्वा प्रतिज्ञार्णवमाहवेऽद्य सम्प्राप्य देवीं च विधूतपापाम् ।

देवैः समस्तैश्च कृताभिषेको विभाति शुभ्रे नभसीव चन्द्रः ॥

¹⁰⁷ लक्ष्मणः²—अहो तु खल्वार्यस्य वैष्णवं तेजः !

¹⁰⁸ यम-वरुण-कुबेर-वासवाद्यैस्त्रिदशगणैरभिसंभृतो विभाति ।

दशरथवचनात् कृताभिषेकस्त्रिदशपतित्वमवाप्य घृत्रहैव⁴ ॥

¹ अनुगृहीतोऽस्मि ² लक्ष्मणः ³ विभीषणः—अहो तु खलु देवस्य....

⁴ देवराजः

¹⁰³ FIRE—Sweet-faced sir, this way, this way for consecration, please.

¹⁰⁵ RĀMA—As you bid. (Exit ambo)

¹⁰⁴ (Behind the curtain) Victory to the lord ! Victory to our master ! Victory to the sweet-faced one ! Victory to the great king ! Victory to the destroyer of Rāvaṇa ! Victory to the long-lived one !

¹⁰⁵ VIBHĪṢAṆA—Here is the great king !

¹⁰⁶ Having crossed the ocean of his vows in the fight, having also regained to-day the queen freed of sin, and having been consecrated by all the gods, he shines like the moon in a clear sky. [32]

¹⁰⁷ LAKṢMAṆA—Ah, the exquisite lustre in my noble brother !

¹⁰⁸ Surrounded by hosts of gods such as Yama, Varuṇa, Kubera and Indra, and having been consecrated on the

¹⁰⁹ (सतः प्रविशति कृतामिपेको रामः सीतया सह)

¹¹⁰ रामः—वत्स लक्ष्मण ।

¹¹¹ येनाहं कृतमङ्गलप्रतिसरो भद्रासनारोपितोऽ-

प्यम्बायाः प्रियमिच्छता नृपतिना भिन्नामिपेकः कृतः ।

व्यक्तं दैवगतिं गतेन गुरुणा प्रत्यक्षतः साम्प्रतं

तेनैवाद्य पुनः प्रहृष्टमनसा प्राप्तामिपेकः कृतः ॥ ३४ ॥

¹¹² अग्निः—भद्रमुख ! एता हि महेन्द्रनियोगाद्भरतशत्रुघ्नपुरःसराः
प्रकृतयो भवन्तमुपस्थिताः ।

¹¹³ रामः—भगवन्, प्रहृष्टोऽस्मि ।

¹¹⁴ अग्निः—इमे महेन्द्रादयोऽमृतभुजो भवन्तममिवर्धयन्ति ।

¹¹⁵ रामः—अनुगृहीतोऽस्मि ।

words of Daśaratha, he shines like Indra when he gained lordship over the gods. [33]

¹⁰⁹ (Then enters Rāma consecrated, with Sītā)

¹¹⁰ RĀMA—Dear Lakṣmaṇa,

¹¹¹ My father, after performing the auspicious *Pratisara* function, placed me on the throne but broke off the consecration formerly with the desire of pleasing my mother; by the same father who went the way of fate clearly, but who is with a delighted heart to-day, once again I have been blessed personally with the consecration, now. [34]

¹¹² FIRE—Sweet-faced sir, here are your subjects led by Bharata and Śatrughna, come to you at the command of Mahendra.

¹¹³ RĀMA—O god, I am extremely happy.

¹¹⁴ FIRE—These gods (nectar-eaters), such as Mahendra, congratulate you.

¹¹⁵ RĀMA—I am beholden to them.

¹¹⁵ अग्निः—मदमुख ! किं ते भूयः प्रियमुपहरामि !

¹¹⁷ रामः—यदि मे भगवान् प्रसन्नः, किमतःपरमहमिच्छामि ।

¹¹⁸ (भरतवाक्यम्)

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।

इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥३५॥

(निष्क्रान्तास्तवै)

इति षष्ठोऽङ्कः¹

²अभिषेकनाटकं समाप्तम्

¹ अयमेव रामप्रवेशादारभ्य सप्तमोऽङ्कः ² श्रीरामायणनाटकमवसितम्

¹¹⁵ FIRE—Sweet-faced sir, what further pleasing thing can I offer to you?

¹¹⁷ RĀMA—If your divinity is pleased with me, what further thing should I desire !

¹¹⁸ (*Epilogue*)

May the kine be without foulness; may the realm of the foes be subdued; may our lion-like king govern the whole of this earth. [35]

(*Exeunt omnes*)

END OF THE SIXTH ACT

THUS ENDS THE ABHIṢEKA-NĀTAKA

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मालिनी—(11) i 16, 25; ii 8, 9, 21, 26; iv 15; v 15; vi 4, 6, 11 नमयययुतेयं मालिनीभोगिलोकैः ।

उपजातिः—(6) ii 14; iv 6; v 1; vi 14, 21, 32

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शालिनी—(1) i 13

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NOTES

ACT I

अभिषेकनाटकम् — The play is so named as it deals with the three *abhisekas* of Sugriva, of Vibhishana and of Rāma.

नान्यन्ते तत. etc.—Note the repetition of the idea in *नन्ते* and *तत* in this stage-direction which occurs at the very outset in all Bhāsa plays except the *Madhyama-vyāyoga*. The *Sūtradhāra* comes on the stage after the *Nāndī*, as a private function, is over. *नान्दी* is derived from *नन्द* to rejoice Cf. *नन्दन्ति काव्यानि कवीन्द्रवर्गः कुशीलवाः पारिवदाश्च सन्तः । यस्मादलं सञ्जनसिन्धुहृषी तस्मादियं वा कथितेह नान्दी ॥* — *नाट्यप्रदीप*

Obviously *Nāndī* does not mean here the stanza which comes after this direction and is recited by the *Sūtradhāra*. It must refer to the preliminary music before the *Sūtradhāra* enters the stage. Thus according to Pandit Ganapati Sastri, *नन्दिः आनन्द* ; *तस्या इयं नान्दी* — गीतवाद्यवादनादिरूपा क्रिया । In the case of the dramas of other writers, however, a verse which is called the *Nāndī śloka* is given at the beginning of the play and only after that, the stage-direction for the entrance of the *Sūtradhāra* is given in the words — *नान्यन्ते प्रविशति सूत्रधारः* । In Bhāsa's plays, as the *Sūtradhāra*'s entrance into the stage is at the very commencement, and as he is made to recite the benedictory stanza, thus beginning the drama virtually, these dramas are known as '*सूत्रधार-कृतारम्भ*'. Cf.— सूत्रधारकृतारम्भेर्नाटकेर्गृहभूमिकैः ।

अपतारैर्यशो लेभे भासो देवकुलैरिव ॥ — *Baṇa*

सूत्रं धारयतीति सूत्रधारः । Cf.— नाट्यस्य यदनुष्ठानं तासूत्र स्यात् सवीजकम् । रङ्गदेवतपूजाकृतम् सूत्रधार उदीरित ॥ Also वर्तनीयतया सूत्र प्रथमं येन सूच्यते । रङ्गभूमिं समाक्रम्य सूत्रधारः ॥ उच्यते ॥—*छात्रीतट्टरस्ये*

¹ गधियुवः=विश्वामित्रः, Gādhi's son.

[This *śloka* is a benediction. It refers to the several heroic deeds of Rāma. Even before his marriage, Rāma went to guard the sacrifice of Viśvāmitra and killed the demons Tāṭakā and scared Mārīca, who came to disturb the sacrifice (*Balakāṇḍa*). During his exile in the forest, on the way to Pāñcavatī, he killed a powerful Rākṣasa named Virādha. While in Pāñcavatī, he slayed Khara, the half brother and one of the generals of Rāvana, and Dūṣaṇa and another general, in a battle which came up after Sūrpaṇakhā was defaced by Lakṣmaṇa. After Sītā's abduction by Rāvana, during their wanderings in the forest both Rāma and Lakṣmaṇa were attacked by a headless demon called Kabandha whom they killed. This Kabandha was at first a heavenly being; but cursed by a sage, he had become a demon and was very troublesome to many. So, Indra gave a blow on his head with his Vajrāyudha, as a result of which his head sank into his trunk. When he was killed by Rāma, his curse was ended and he advised Rāma in form of friendship with Sugrīva who would help him in finding out Sītā (*Araṇyakāṇḍa*). The next heroic act of Rāma (in *Kīṣkīndhākāṇḍa*) was his slaying Vālī for obliging Sugrīva, a *Saraṇāgata*, and not because of any personal offence by him. Vālī was a mighty ape and, by virtue of a boon, could not be slain by anyone in a face to face fight. Knowing this, Rāma slayed him by shooting an arrow at him unseen. Even such a *Pracchannavadha* he did not hesitate to do, in order to favour his *Saraṇāgata*. Cf.—
(१) तरणियुवशरणगतिपस्तन्त्रीहृत्स्वातन्त्र्य in the रघुवीरगद्य; (२) the note by Śrī Vedānta Deśika in his समयप्रदानकार chap. III on “सूक्ष्मः परमदुर्घोषः सता धर्मः प्रब्रह्म”]; (३) also the episode of मुगलनिग्रह which is a पराङ्मुखवध in the Rāmāyaṇa, Uttarakāṇḍa, ch. 8. Rāma would never let down any one, even

an enemy, if he became a 'Saraṇāgata. That is how even Vibhīṣaṇa was taken in by Rāma, in spite of protests from Sugrīva and others. Finally (in the *Yuddhakāṇḍa*) Rāma killed the great demon-king Rāvaṇa in a terrific fight with him. The benedictory *śloka* recounts all these deeds of Rāma. [This play begins with the episode of Vālivadha and concludes with that of Rāvaṇavadha.]

³ These sentences occur *verbatim* in as many as eight plays of the Trivandrum group (viz., दूतघटोत्कचम्, कर्णभारः, ऊरुमङ्गलम्, मध्यमन्यायोगः, अभिषेकः, बालचरितम्, दूतवाक्यम्, and पञ्चरात्रम्) which fact goes to indicate that all these works are of the same author.

⁴ पारिषार्थिकः—An assistant actor.

⁵ With line 1, Cf. Pratijñā IV 23; Pañca II 21. The cry was of Sugrīva and was heard rolling on like the roaring sound of a thunder.

⁶ एष खलु...—The three viṣeṣaṅgas of रामस्य have their parallels in the three of सुग्रीव. दारामि...कृतस्य = 'expelled from his country for having had carnal contact with the wife (of his elder brother Vālin).' But a parallel to this we do not see in Rāma. Hence the meaning 'expelled from the company of his wife' is to be adopted. परस्परवैपकार... suggests a प्रतीकारसन्धि । Cf. कामन्दक.

⁷ Formerly Indra had lost his position for a year, when Nahuṣa officiated. But, by his mis-behaviour, Nahuṣa got cursed by a sage and fell down to the earth. Then Indra was to be re-instated. It is probably to this occasion that Bhāsa refers here. Mention is made here of the characters coming upon the stage at the commencement of the actual play. This device is called प्रयोगातिशय.

⁸ स्वापना—Prologue; Introduction. स्वापना, प्रस्तापना and आनुपम्य are synonyms. Generally the prologue is termed

प्रस्तावना in classical dramas. But Bhāsa uses the term स्थापना in eleven out of his thirteen plays. In his Bālacarita no such expression has been used, while the prologue of his Karṇabhāra is styled प्रस्तावना. In his प्रतिज्ञायौगन्धरायणम् there are आमुखम् and प्रस्तावना as variants for स्थापना ।

The रत्नार्णवसुधाकर (विलासः २) makes a distinction between प्रस्तावना & स्थापना—(But this is not generally accepted)

प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम् ।

विदूषकनटीपारिपार्श्वकैः सह सँछपन् ॥

स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रभृत् ।

योजयेद्यत्र नात्यशैरेषा प्रस्तावना स्मृता ॥

सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरेः ।

सूत्रधारो यत्र नटीविदूषकनटादिभिः ।

सँछपन् प्रस्तुतं चार्थमाक्षिपेत् स्थापना हि सा ॥

It must be noted here that the prologues of Bhāsa are very brief and silent over the names of the play, the author and his patron. For other peculiarities, see Introduction.

¹⁴ This recounts the test Rāma underwent to convince Sugrīva of his capacity to kill Vālin.

¹⁵ सोपस्नेहतया...—With this, cf. Pratimā II.

¹⁶ नादेन.....—cf. I 6; but stanza 8 which is actually what Sugrīva roars out to invite Vālin, breathes a very noble and affectionate sentiment. Sugrīva, as a monkey, is not quite at fault in taking Vālin's wife because he believed then that Vālin was dead. Yet Vālin had expelled him from his country.

¹⁷ नालं मामभिमुखमेत्य refers to the fact that Vālin could not be slain by any one in a face to face fight, by virtue of a boon from Brahma.

¹⁸ अग्न्य जनस्य.... seeing that arguing with Vālin is no good, Tārā asks for a personal favour, as it were.

³⁰ Vālin speaks of his great might here. His taking the leading part in the अमृतमन्थन is not told in any of the popular purāṇas.

³² हं मम वशानुवर्तिनी भव — the wife, in Bhāsa's times, had to obey the husband so implicitly that even a queen had no voice in matters other than purely household. Cf. Pratijñā ii.

³³ मद्यक्षुब्धमासाद्य — Vālin expects only an अमिगुल्युद्ध.

³⁷ Note Sugrīva's respect for his elder brother, even when he has gone to fight with him.

⁴¹ Lakṣmaṇa does not like Sugrīva's fighting with his own elder brother. That is why he says वानरवात् and सती विहाय वृत्तम् ।

⁴⁶ परिवीत — परि + वि + ह + क्त = hit down. This root is rarely used in classical works.

⁴⁷ शरे नामाञ्जराणि — cf. Pañca III 18. It was customary to inscribe the name of the warrior on the arrows he used. ४१ पगतधर्मसंशयेन — Vālin admits first that Rāma has a correct insight into right and wrong which is difficult to comprehend for an ordinary person. Cf. — सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्रवक्ष्यामि — Rāmāyaṇa.

⁴⁷⁻⁶⁶ Here is the discussion of Vālin with Rāma relating to the justification of Rāma's committing a दण्डवत्पराध. Rāma's defence is two-fold — (1) Vālin is a गृध्र and can be killed in any manner by persons allowed to hunt; and (2) Vālin deserves death punishment for seducing his younger brother's wife, an act not permitted even in exceptional cases. A more convincing defence of Rāma's act is given in the note on stanza 1 above.

⁶⁸ Sugrīva's feelings at the death of his brother.

⁷⁹ Vālin, with the arrow piercing his heart, is compared to the Krauñca mountain which was assailed by the

weapon Śakti by Guha, otherwise called Skanda, the General of the gods. Krauñca is said to be the son of Maināka, son of Himavān.

⁸¹ शरवरपरिवीतम्—see note on ⁴⁶

⁸² कुलप्रवालम्—अद्भुतम्। Note Valin's fondness for his son Aṅgada who is the only heir to succeed even Sugrīva who has no issues.

⁸⁷ हेममाला—the gold necklace which is the family heirloom of Vālin.

⁸⁹⁻⁹¹ In Bhāsa's plays water is frequently brought on the stage; and rapid action is usual as evidenced by the stage-direction निष्क्रम्य, प्रविश्य which allows no time for the actor.

⁹¹⁻⁹³ Death is actually staged by Bhāsa. Compare Pratimā II and Ūrubhaṅga. The first act concludes with the preparation for Sugrīva's abhiṣeka.

ACT II

After the events of the previous act, Sugrīva sends his monkey-chiefs in all directions to search for Sītā and bring news of her. After a vain search for a month, all return except Aṅgada and his party. Hanūmān, a member of this party, has just gone to Laṅkā on the words of the eagle Sampāti and found Sītā there. The dramatist wishes to relate these incidents by means of a conversation between two characters and then begin the act proper. This conversation here forms an *Interlude* (*Aśvavāṇīkambhaka*), as one of the characters (viz., Kakubha) speaks Sanskrit and the other (Bilamukha) Prākṛt. Kakubha is a soldier belonging to Aṅgada's troop, while Bilamukha is a servant of Sugrīva ordered to find out the whereabouts of Aṅgada and his troops who have failed to return to Kiṣkindha within the prescribed period. Bilamukha chances to meet Kakubha on

the sea-shore and learns from him that Hanūmān has just leapt across the ocean to Laṅkā and that as such, the task is almost completed.

The regular Act opens with the scene of the Aśokavana where Sītā is surrounded by demonesses. This is a very short scene which consists of a brief soliloquy of Sītā. Next Hanūmān is introduced as just entering Laṅkā. He moves through every part of Laṅkā in vain. Finally, surveying from the top of a palace, he notices the Aśokavana. Then he enters the garden and finds Sītā there.

Here, as Hanūmān has been made to move throughout लङ्का, the scene of action has to be changing accordingly.

18-19 अहो..... How excellent is the lay-out of Rāvaṇa's mansion. विमान् has several meanings, —Disrespect; a measure; a heavenly car; a palace with seven storeys; a horse. महेन्द्रपुरी=अमरावती ।

³³ Description of Rāvaṇa; cf. iv 15.

⁴¹ Only after hearing Rāvaṇa's words, Hanūmān confirms his surmise that the lady there is Sītā.

⁴⁴ वचनगतसिद्धिमपि— Note that the words of Rāvaṇa in ⁴³मद्रे गतायुषं can be taken as मद्रे अगतायुषम् । The वचनगतसिद्धि referred to here is the realisation of this word अगतायुषं in respect of Rāma.

⁴⁸ This reveals the discretion of Hanūmān who is a very able minister of Sugrīva.

⁴⁹ मन्सा—whole-heartedly.

⁵² शप्तोऽसि—Sītā curses Rāvaṇa, but what exactly the curse is, one cannot see.

⁵³ ⁵⁴ This clearly indicates Rāvaṇa's embarrassment after the curse. At this stage, Bhāsa cleverly takes Rāvaṇa away from the scene, lest further talk with Sītā may lead to an undesirable turn of events. Rāvaṇa's death within a month after this is significant. This episode of Sītā's cursing

Rāvaṇa answers the reader's natural feeling that Sītā must have cursed Rāvaṇa, one time or the other. Cf. a similar situation in the *Pratimā* v 97-98

■ As in the *Ramāyaṇa*, here also रावण meets Sītā at night as evidenced by Hanūmān's observation 'अये कथं दीपिकावलोकः' ! but when Rāvaṇa leaves the *As'okavana* it is 'ten *nādikās* full and the bathing time passing' This should therefore mean 'ten *nādikās* after midnight' when the उपः काल has set in which is just the time for bathing. Compare आश्वयचूडामणि V page 177 for a similar passage.

56 अविषया— This term had no derogatory sense in the times of Bhāsa, Kalidāsa or even Bāṇa. See *Svapna* iii 10 & मेघदूत 96—भर्तुर्मित्रं प्रियमविषये विद्धि etc. and *Harṣacarita* iv—तस्मिन् अविषयामय इव भवति राजलोके—..... आजगाम विवाहदिवसः।

63 अनुक्रोशम्—Bhāsa is very fond of this word and uses it in almost all his plays. सुखस्य...cf. vi 23cd. and प्रतिष्ठा ii 7.

■ अपि च ईदृशमिव —These words are not uttered aloud. What Hanūmān says to Sītā here is not clear.

66 अकृशणाः—repeated in *Svapna* iii 9 & v 70

67 किन्तु खलु मया स्वप्नो दृष्टः—cf एव मया स्वप्नो दृष्टः Sv. v 92

71 यथा देहान्तरं गता—Cf. the belief that सीता migrated into another body when रावण abducted her away and that she got back her real form only after the अग्निप्रवेश.

77 78 Hanūmān being an able and far-sighted minister, is particular of knowing Rāvaṇa in person and gauge the strength of his army, the efficiency of his ministers etc. To achieve all this, he adopts a course quite becoming of a hero.

ACT III

[After the incidents of the II Act, the *As'okavana* is almost destroyed by Hanūmān. The audience are informed of this through the conversation between Śaṅkukaṇṇa and

the portress Vijayā, which would have formed a *Misra-viṣkambhaka* but-for the fact that Rāvaṇa's anxiety is to be represented by making him personally hurry up to Saṅkukarṇa, as he is informed only briefly by Vijayā of the happenings].

²⁻³ क इह—Cf. Svapna vi ². विजया is the portress also in the Pratimā and Svapna.

⁴ निवेद्यतां etc. — Cf. अभिज्ञानशाकुन्तल iv 9, which is very similar to this in idea as well as in expression.

⁶⁻⁷ occur in Pañca ii ²⁷

¹¹ Strangely enough, रावण appears on the stage, as विजया leaves to inform him of the happenings. This is another instance of the quick action of the type (निष्क्रम्य प्रविश्य)

¹² नववाक्य.... because never before had रावण heard such a humiliating news.

¹⁴ कथं वानरेणेति—Cf. ⁴⁹; he is probably reminded of the curse by Nandī, detailed in ⁵¹ *infra* by himself.

¹⁸ The relation of the fight between Hanūmān and the demons is very similar to that of the fight of Abhimanyu and Uttara in Pañca II.

²⁰ निष्क्रम्य, प्रविश्य—see note on i ⁹⁰ and iv ⁸²

²⁵ अनन्तरीयम्—next, entire. Cf. iv ¹⁰⁵

³⁵ इन्द्रजित्—Rāvaṇa's son Meghanāda; Indra's conqueror. [When Rāvaṇa warred against Indra in his own heaven, his son Meghanāda was with him, and fought most valiantly. During this combat, Meghanāda, by virtue of the magical power of becoming invisible which he had obtained from Siva, bound Indra and bore him off in triumph to Laṅkā. Brahma and other gods hurried thither to obtain his release, and gave Meghanāda the title of Indrajit, conqueror of Indra; but the victor refused to release his prisoner unless he was promised immortality. Brahma refused to grant his extravagant demand, but he

persisted, and in a way achieved his object. In the Rāmāyaṇa, he is represented to have been decapitated by Lakṣmaṇa while he was engaged in a sacrifice].

³⁹ With this, cf. हतोऽपि त्मते स्वर्गं जित्वा तु लभते यतः—Kartabhāra 12. चानरः—Rāvaṇa is evidently reminded of the curse of Nandī once again.

⁴¹ The occasion when Rāvaṇa was cursed in his own words. [After conquering Kubera when Rāvaṇa was returning in his Puṣpakavimāna, it stopped near the Saravāṇa-vana the birth place of Śaṅkukha. Then Nandī came to Rāvaṇa and advised him not to fly that way as Śiva was sporting with Parvatī on the Kaiāsa. But Rāvaṇa laughed at it and ridiculed him for his monkey face. At this Nandī cursed him saying "You will meet with destruction only through monkeys" See रामायण VI 16]

⁵⁸ निर्विण्णमिव....—Rāvaṇa reads the feeling of विभीषण by looking at his face. This characteristic feature is found in most of Bhāsa's characters. Cf. iv ³⁵ *infra* and प्रतिमानाटक i 27 and v 12-13

⁶¹⁻⁶² Either Vibhīṣaṇa does not leave the stage or he returns along with Hanūmān.

■ Hanūmān talks to Rāvaṇa on terms of equality.

⁸⁴ Hanūmān's question corners Rāvaṇa, as he had actually stolen away सीता like a coward in the absence of राम.

⁸⁵ ■ This clearly shows that Vibhīṣaṇa is in sympathy with Rāma, whom Rāvaṇa considers a foe.

¹² Vibhīṣaṇa forecasts the total destruction of the entire demon-race by the folly of Rāvaṇa.

■ Hanūmān now addresses Rāvaṇa by name, which irritates रावण in ⁹³. अथवा दूतवच... Rāvaṇa's sense of घर्मे.

⁹³ In Bhāsa's plays this expression 'अथवा एहि तावत्' calling back a person after sending him away, is very common. Cf. चरित्र 11 and प्रतिमानाटक ii ³⁹.

॥ यदि तेऽस्ति धनुःश्लाघा— Cf. प्रतिमानाटक i 20. Rāvaṇa's message to Rāma inviting him for a battle.

103 विवक्षा—वक्तुम् इच्छा । हितमन्तरेण—हितमुद्दिश्य ।

107 विप्रतिपत्त्या—cf. iv 90

114 For a similar conjuring, cf. Pratimā iv 24.

119 Rāvaṇa is now convinced that Vibhīṣaṇa is siding Rāma; hence orders for expelling him from Laṅkā in 121.

120 कोऽन्न ! Although रावण calls an attendant, none turns up; yet रावण orders for Vibhīṣaṇa's expulsion.

123 Vibhīṣaṇa's advice to his elder brother. प्रयामि न च दोषवान्—cf. i 24 above.

125 Vibhīṣaṇa proclaims here his intention to save the demon race by seeking Rāma's protection.

ACT IV

[Aṅgada's troops and Hanūmān have returned to Kiṣkindhā, with news of Sītā. Thereupon, Sugrīva has ordered all his troops to be prepared to march against Rāvaṇa. This information is given to the audience by means of a brief conversation in Sanskrit between the Monkey Chamberlain and the Monkey General, which forms a Suddha-viṣṭambhaka].

7 धर्मसमयं — an established rule or practice of virtuous conduct.

11 Vibhīṣaṇa appears in the sky and is mistaken for an enemy by सुग्रीव. 5 ab describes the personality of विभीषण ।

20 Even Hanūmān fails to recognise Vibhīṣaṇa at first and instructs the monkeys to be on the alert.

21 But Rāma shows firmness and no fear. Probably, he is glad that a demon has come to him, be it with any motive.

25 शरणागतम्—the word is significant. किं वक्ष्यतीति— cf. Svapna vi 4 and 15.

21 Rāma sends Lakṣmaṇa to bring Vibhīṣaṇa. The younger brother of Rāma receiving the younger brother of

Rāvaṇa is appropriate. Note the readiness of Rāma in welcoming a शरणागत even though he may be an enemy.

³⁸ हनुमान् gives out to Sugriva his opinion of विभीषण ।

⁴⁰⁻⁴¹ It is strange that both Vibhīṣaṇa and Lakṣmaṇa easily recognise each other although they meet for the very first time.

⁴² Vibhīṣaṇa's estimate of Rāma.

⁴⁹ Rāma confers lordship of Laṅkā on Vibhīṣaṇa here, although he is actually consecrated after Rāvaṇa is killed in the battle; see vi ⁵³

⁵¹ सिद्धमस्तकार्यम् etc. Note the rapid action of the play.

⁵⁴ Rāma rises up expressing his determination to shoot at the ocean. Even before he fixes his arrow to the bow, Varuṇa appears in person. In the Ramāyaṇa, Varuṇa's appearance is only when Rāma is about to shoot.

⁵⁶ Varuṇa too approaches राम only as a शरणागत ।

⁵⁸ Varuṇa recognises Rāma as Viṣṇu in human form.

Cf. Kumarasambhava i 57.

⁶⁴⁻⁶⁵ Varuṇa reveals at first Rāma's identity with विष्णु but soon realises that the business on hand is of Rama in human form.

⁶⁷ एष मार्गः—a passage is allowed in the form of divided waters. The famous रामसेतु built by the monkeys is substituted here by the miracle of divided waters, similar to the one when Vasudeva had to cross the यमुना river with the infant Kṛṣṇa in his hands.

⁷³ The ocean as it looked at the time Rama and his party walked across it through the passage allowed by Varuna. Contrast this with iv ¹⁴ which is also a description of the same ocean viewed from the sea-shore.

⁸⁰ मुचेल=त्रिकूट mountain.

⁸² पुस्तक (ग्रामाण्य)—Registers containing the names and other details relating to every soldier of the army; compare Pañca ii 124. Evidently perfect and systematic records were being maintained in the Military, even in Bhāsa's times.

⁸⁷ आर्यकुमुदस्य—कुमुद is the name of a monkey-general.

⁸⁹ विभीषण says this even when the matter is not referred to him. स्वसैनिकौ — स्व here refers to Rāma's party as a whole to which विभीषण now belongs. स्व is not my here.

¹⁰³ Rāma's message to रावण in reply to his (iii ⁹⁸)

¹⁰⁸ A grand description of the setting sun.

ACT V

[The battle between the two armies of Rāma and Rāvaṇa has come up and most of the demon heroes are slain. Even Indrajit has gone to the front. Rāvaṇa persists in continuing the battle at all costs and is not prepared to restore Sītā to Rāma. On the other hand, Rāvaṇa has ordered for faked models of the heads of Rāma and Lakṣmana. This is revealed by the conversation in Sanskrit between the demon-chamberlain and Vidyujjihva, which forms a *Suddhaviṣkambhaka*].

² प्रवालतोरणद्वारम्—see note on iii ² ⁴ Cf. आश्चर्यचूडामणि v

⁶⁻¹¹ These reveal the Kāñcukiya's estimate of रावण.

¹⁸ The bad omens are indicative of the sad but false news of the death of her husband and Lakṣmaṇa, which रावण is going to relate to her after showing her the faked models that look very much like the heads of the two persons reported by him as slain by Indrajit. Although experiencing bad omens, Sītā feels delighted at heart. This is to indicate that the above sad episode with रावण is going to end with happy news to Sītā.

^{21 23} रावण fancies *Royal Fortune* deserting him and going to राम. Allusion—Laṅkā originally belonged to Kubera, but रावण had ousted him out of it and made it his own capital.

²⁷ रावणक is the diminutive form of रावण. Sītā laughs at the foolishness of Rāvaṇa's statement.

³⁰ रावण shows the faked models to Sītā and tells her that they are the heads of राम and लक्ष्मण slain by इन्द्रजित् in

the battle. Note the irony of fate here. Shortly after this, news is brought that Indrajit himself is killed by राम.

³⁴⁻³⁵ A good instance of पताकास्थान—dramatic irony. See *Avi.* (p. 41) and *Pratijñā II.* Here it is a verbal irony consisting of the remarks of a character 'which the audience with their fuller knowledge of facts, can interpret in two ways, while the speaker himself is quite unconscious of any secondary point in his words.' *Dramatic irony*, a very effective dramatic device, is of four kinds, viz., comic, tragic, verbal and the irony of situation.

⁴² Clearly contradicts Rāvaṇa's statement in ²⁹ above.

⁴⁴ रावण vehemently questions the veracity of the demon reporting Indrajit's death.

⁴⁵ cf. *Pañca ii* ¹⁰¹; *Bālacarita ii*; *Pratimā ii*.

⁵⁰ Yama was afraid of approaching रावण who now questions the former, as it were, whether he still continued to fear him.

⁵³ नेपथ्ये etc. Seeing that all the great warriors such as कुम्भकर्ण and इन्द्रजित् are slain, the demon soldiers are fleeing away from the battle-field and their General is persuading them not to run away in a cowardly manner.

⁵⁸ heroism of रावण. ⁶⁰ अनिष्टानि....Sītā's curse, as it were.

⁶² अवश्यं च....the demon's timely intervention.

⁶⁶ ईश्वराः....Sītā's prayer for the victory of her husband.

ACT VI

[रावण goes to fight with राम in the battle-field. A terrific fight comes up between them, which is described very vividly by three Vidyādhara in the prelude to this Act]

³ ⁶ is a split verse. Bhāsa is very fond of using such verses; cf. *प्रतिमा iii* 1 and *पञ्च i* 57. ⁹ Cf. *Ūrubhaṅga* ²³.

¹² वज्र—Indra's (thunderbolt) weapon made of the bones of दधीच, by which he chopped the wings of the mountains.

¹¹ उदयशिखरि—the mountain supposed to be at the eastern

horizon, behind which the sun and moon appear to rise.

²³ राम in his fighting pose. क्रौञ्चं यथा etc. see note on i 79.

³⁵ राम in Indra's chariot driven by Mātali. त्रिपुरबधाय—Maya had built three cities of gold, silver and iron in the sky, air and earth for demons. At the request of the gods, Śiva burnt down these cities (त्रिपुर) with their inhabitants.

⁵³ प्रतिज्ञार्णव—the vow of promise to free the sages of their troubles from demons by slaying रावण. cf. आश्चर्यचूडामणि vii 11

⁵⁶ क्षयं=house. राम is reluctant to see सीता for two reasons—(1) long separation between himself and सीता; and (2) her staying the house of his enemy.

⁶¹ This gives Rāma's definition of a true friend. While विभीषण is trying to advocate the cause of सीता before राम, लक्ष्मण has informed सीता of Rāma's attitude and she has decided to throw herself into fire with Rāma's permission.

⁶⁵ पतिव्रतायाः..... This is ample to show that राम has no doubt of her purity; only the considerations mentioned in ⁵⁶ prevent him from accepting her.

⁶⁷ धर्मस्नेहान्तरे....cf. ii ⁶³ and Pratijñā ii 7

⁷⁴⁻⁷⁶ आश्चर्यमाश्चर्यम्—cf. आश्चर्यचूडामणि vii

⁷⁹ Sītā's appearance after the अग्निप्रवेश ।

⁸⁵⁻⁸⁷ राम salutes the fire-god who recognises राम as the great नारायण; but it is significant that he immediately addresses him राजेन्द्र and पुरुषोत्तम in ⁹⁰ just as वरुण did in ⁶⁴. ⁶⁵

⁹² अग्नि reveals that सीता is goddess लक्ष्मी. Cf. राघववैशम्पत्य सीता रुक्मिणी कृष्णजन्मनि । अन्येषु चावतारेषु विष्णोरैशानपायिनी ॥

⁹⁷⁻⁹⁹ राम is clearly identified with नारायण. The गान is similar to that in the आश्चर्यचूडामणि । In the रामायण, युद्धकाण्ड chap. 120, Brahma praises राम in these very words.

¹⁰⁶ प्रतिज्ञार्णव—cf. vi ⁵³ above.

¹⁰⁸ Cf. Āścaryacūḍamāṇi v 13.